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LEONARD
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The Champions

WHAT IS IT about the human race that makes it bow to icons? Why is it that millions of people insist upon knowing who is the champion? Who is the leader? Who is the first? Why is it we want to know who is first, which is the biggest, which is the smallest? Why do the fat lady and the human skeleton draw such crowds to the side show?

Of course, we in America are ridiculed by our European brothers, who are only too willing to think of us as a race of "blow-hards" claiming first rank in everything. Anyone who has traveled, however, knows that this is by no means a trait confined to these shores. We well remember a pianist in Berlin who, like others in other countries, was striving to become the champion endurance pianist of the world, and sat at the keyboard for the best part of every day playing stupid little tunes until exhaustion mercifully put an end to his competition. The Berlin public, famed for its classical musical events, had still enough of *hoi polloi* to make this utterly useless and ridiculous competition the sensation of its time. The Berlin public eagerly hoped that it might produce a champion pianist. Hunting a champion is, in fact, one of the most widely demonstrated weaknesses of the human race. The man who can write the "Lord's Prayer" on a grain of rice always draws a crowd. Nobody seems to ask what the good of such an attainment could possibly be.

We have been just reading in that excellent educational journal, "School and Society", the report of a survey made by Paul R. Farnsworth of Stanford University, designed to reveal who among the great composers rank highest in the estimation of the statisticians. We would not pay any attention to this save for the fact that we have for decades received numerous letters from readers in all parts of the world asking, "Who is the greatest composer?" "Who is the greatest pianist?" "Who is the greatest singer?" "Who is the greatest violinist?" We always reply that there is no way in which this question can be satisfactorily answered, as it is a matter of individual opinion and personal taste. If you were to ask a thousand people who the greatest pianist of the last half century was, you would probably learn that more of the thousand agreed that it was Ignace Jan Paderewski. However, in that thousand there would be several who would violently dissent from that opinion.

Mr. Farnsworth's survey is therefore only useful as the representation of the consensus of opinion of certain expert statisticians, and from that standpoint it is thought provoking.

This is how they get at these estimates. Let us take the case of Dr. James McKeen Cattell, an extremely able and brilliant psychologist and business man, born in Easton, Pennsylvania, in 1860. Dr. Cattell was trained in Europe and America, and he has a string of degrees and honors that looks like the tail of a comet. Editor of many magazines and large publishing undertakings, he finally decided late in life to go into business for himself; so he established Science Service, and The Science Press printing company, which has had a success amazing even to his friends and admirers. In 1903 Dr. Cattell published a list of the one thousand most eminent people of all time. This he dug out of encyclopedias, American and foreign, by the arbitrary method of measuring the number of inches of printed matter given over to each historic feature.

We have a great respect for Dr. Cattell's scientific reputation and his great accomplishments; but we must insist that, from our years of daily use of reference books, this method seems very fallacious. Of course Dr. Cattell can say, in the words of Old Bill of World War fame, "Well, if you know a better 'ole, go to it." We have no particular method to suggest, but we do not think that Dr. Cattell's plan is either sound or fair.

We have many times been editorially "riled", when examining reference books, to find large space given to nincompoops, while worthy persons were scantily noticed. Even in the case of the masters, we came across such a situation as this. In 1867 Sir George Grove made a trip to Vienna with Sir Arthur Sullivan, at which time they discovered the Schubert "Rosamunde" music. When it came time to produce the great Grove's Dictionary of Music and Musicians, his enthusiasm for Schubert led him to prepare a biography which now takes up fifty-six pages. The biography of Wagner, however, occupies only thirty-five pages; that of Mozart, thirty-four pages; that of the idol of the English people, Felix Mendelssohn-Bartholdy, over sixty-four pages; and so on. We would not want to lose one word of the Grove-Schubert biography, but the inequality of the length of these essays is altogether out of proportion to the world appreciation of these masters.

To quote Dr. Farnsworth's article: "Now it must be admitted that the musicians did not fare very well at Cattell's hands. The first to appear was Mozart, who was 93rd (number 1 was most eminent and number 1,000 least eminent). Beethoven received number 220, Handel 261, Haydn 300, Rossini 326, (Continued on Page 499)



CHAMPION LIST

In the various fields of music, it would seem that only in that of the piano is it widely and generally admitted that one man stands out above all competitors as the outstanding figure in history, and that is the majestic personality Franz Liszt.

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



HOWARD BARLOW, conductor of the Columbia Broadcasting Symphony Orchestra, has been unanimously chosen to receive the Certificate of Merit as the "outstanding native interpreter" of American music for the season of 1939-1940, by the National Association for American Composers and Conductors. Another Certificate of Merit was bestowed upon Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and the Henry Hadley Medal of the organization was given to Gene Buck, president of the American Society of Composers, Authors and Publishers.

THE SEVENTH ANNUAL BERKSHIRE FESTIVAL of the Berkshire Symphony Orchestra will be held this year at "Tanglewood," between Stockbridge and Lenox, Massachusetts, from August 1st to 18th, with Dr. Serge Koussevitzky conducting.

BETHOVEN AUTOGRAPH SKETCHES, to the amount of one hundred and seventy-four pages, and probably acquired by the Razoumovsky family, have been discovered in Russia. They date from 1803 and refer to the "Eroica Symphony," "Kreutzer Sonata," Christus am Olberg (Christ on the Mount of Olives), and the "Piano Sonata, Op. 31."

MME. EMMA CALVÉ, the supreme Carmen of the "Gay Nineties" and by many considered the greatest of all in the annals of this rôle, is reported to be about to make the journey from Paris to Hollywood to fulfill a film engagement.

Now eighty-one years of age, she will bring regional costumes for folk song programs; and an aunt, only ninety-eight, is said to have offered to accompany her famous niece as chaperone.

MOZART'S "COSSA FAN TUTTE" has been "revived" at the Royal Opera of Stockholm, Sweden, with Fritz Busch conducting. It had not been heard in the Swedish capital for one hundred and ten years.

THE METROPOLITAN OPERA FUND went "over the top" when on May 10 the Carnegie Corporation of New York made a grant of fifty thousand dollars, thus raising the entire subscription to \$1,045,712. Of this amount \$26,936 was contributed by radio listeners. With all expenses of the drive paid, there will be more than a million dollars towards the purchase of the famous opera house.

THE OHIO STATE MUSIC TEACHERS' ASSOCIATION met at Dayton from June 18th to 20th. Participants in the programs were Dr. Russell Morgan and Joseph W. Ciolek, speakers; Beryl Rubinstein and Arthur Loesser, piano duo artists; and Elizabeth Pastor, eleven year old pianist-composer in a program of original compositions.

PAUL HINDEMITH'S new "Concerto for Violin" was heard for the first time in the United States when on the program of April 19th of the Boston Symphony Orchestra, with its concertmaster, Richard Burgin, as soloist.

THE ELEVENTH CHICAGO LAND MUSIC FESTIVAL will be held Saturday, August 17, in Soldiers' Field, with eight thousand men, women and children from thirty states of the United States and Canada participating. One million people have attended the ten previous events.

DOUGLAS MOORE, a member of the musical faculty of Columbia University, has been announced by President Nicholas Murray Butler, as the successor of Daniel Gregory Mason as head of the Department of Music. Mr. Moore will continue as MacDowell Professor of Music.



DAVID STANLEY SMITH, for twenty years dean of the Yale University School of Music, has resigned from that post, to which Richard F. Donovan, assistant dean, will be appointed. Professor Smith will continue to conduct his classes in composition. He has been a teacher in the school since 1903, and in 1919 succeeded the late Horatio Parker as dean.

"MACDOWELL DAY" was celebrated on May 13th, at Peterborough, New Hampshire, commemorating the composer and celebrating the release of the "MacDowell Stamp" by the United States Post Office Department.

A GIFT of \$5,000 to the Minneapolis Public Library has been made by Mrs. Emil Oberholfer, widow of the founder and first conductor of the Minneapolis Symphony Orchestra, the income from which will be used to purchase books of music and about music. The gift is in memory of Emil Oberholfer, whose personal library of one thousand orchestral scores and books on music was donated to the Library in 1936. With the Rosenthal and Orchestral Collection of twelve thousand items, among several not so large, this has become one of the most valuable musical libraries in all America.

QUEEN ELIZABETH OF BELGIUM'S ORCHESTRA, with Charles Boudart conducting, "won golden opinions" for a concert recently given in the Salle Pleyel of Paris.

A MOZART FESTIVAL was presented by the music department of Smith College, Northampton, Massachusetts, on May 26th to 28th inclusive. The first two evenings of varied works included the "Symphony in C major," "Concerto in E-flat for Two Pianos," "Quartet in F major for Oboe and Strings," and the "Quintet in G major." Dr. Alfred Einstein spoke on "Performing Mozart." Roy Dickason Welch of the faculty of Princeton University spoke on "Mozart," and the event closed with a performance of the "Requiem" on the third evening, with Werner Joseph conducting.

YVETTE GILBERT, Parisian dancer, so sensationally successful on her American tours of the "Gay Nineties," has been giving a series of concerts at the Schola Cantorum of Paris.

GIUSEPPE CREATORE, conductor of the New York City Symphony Orchestra, a WPA music project, has been accused because of differences with the management as to working conditions. (Continued on Page 504)

Competitions

PRIZES OF \$250 AND \$150 are offered by the Sigma Alpha Iota sorority for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment. Entrances close February 1, 1941, and further information from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

THE W. W. KIMBALL PRIZE of One Hundred Dollars for a solo vocal setting of a poem of the composer's choice, is offered under the auspices of the Chicago Singing Teachers Guild. Registrations close October 15, and particulars from Walter Allen Stalls, P. O. Box 694, Evanston, Illinois.

A PRIZE FOR WOMEN COMPOSERS is offered by the Women's Symphony Society of Boston, for a work of symphonic proportions. The field is national; the competition closes November 1, 1940; and full information may be had from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston, Massachusetts.

A PRIZE OF ONE HUNDRED DOLLARS for the best Anthem submitted before January 1, 1941, is offered under the

auspices of the American Guild of Organists, with the H. W. Gray Company as its donor. Full information from American Guild of Organists, 630 Fifth Avenue, New York City.

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music, State University, Baton Rouge, Louisiana.

DEBUSSY'S "PELLEAS AND MELISANDE" will have its first American performance in English when given in the coming season of the Philadelphia Opera Company. Tchaikowsky's "Eugene Onegin" will also be in the repertoire, in honor of the centenary of the composer's birth.

GUGENHEIM MUSICAL FELLOWSHIPS have been granted to Earl Hawley Robinson, of Seattle, Washington; Marc Blitzstein, of Philadelphia; Alvin D. Riter, of Indianapolis; and William H. Schuman, of Bronxville, New York.



ANTONIO SALIERI'S ASHES are to be transported from Vienna to his birthplace, Legnano, Italy, to be placed in a museum to house his music and documents relating to his life. His compositions, mostly operas so popular, are now practically forgotten; so that he is chiefly remembered as a friendly adviser of Beethoven, teacher of Schubert, and, to his discredit, madly jealous rival of Mozart.

Pepys and the Recorders

SAMUEL PEPPYS (1633-1703), he of the famous "Diary," was a man of parts and addicted to music. In 1668 he went to see a performance of a play with music, with the title "The Virgin Martyr," written by Massinger and Dekker. It dealt with the sad tale of the daughter of the Roman Emperor Diocletian. Pepys was so moved that he wrote in his quaint style, "That which did please me beyond anything in the whole world was the wind musike when the angel comes down, which is so sweet it ravished me, and indeed in a word, did wrap up my soul so that it made me really sick . . . that neither then, nor all the evening going home and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any music hath that real command over the soul of man as did this upon me; and makes me resolve to practice wind-musique and make my wife do the like."

What Pepys probably heard was a lugubrious minor melody played upon a recorder or a flute-a-bee which was one of the most popular musical instruments of that day. The contemporary plays, including those of Shakespeare, are filled with references to recorders and flute-a-bees. The difference between these instruments and the modern flute is that in the recorder the air was blown into a tube while in the flute of to-day the player blows over a hole in the hollow tube which magnifies the vibrations caused by the player's lips or embouchure. The tin whistle is a cheap modern instrument built upon the principle of the recorder. The more modern English instrument is an instrument called a "piddle flute." Recorders were usually found in sets of four—discant, alto, tenor, bass; but a band of forty recorders, a kind of flute orchestra, was not uncommon. King Henry VIII had seventy-five recorders, twenty-seven of them being of ivory with silver and gold mountings. Some of the recorders were eight feet in length.

There is a well defined modern movement in England and in America to revive flutes of the recorder type. Some enthusiastic teachers even go as far as to have their young pupils make the instruments from bamboo.

Music and English Study

A SHORT TIME AGO, Dr. E. M. Gwathmey, President of Converse College, Spartanburg, South Carolina, where, for a quarter of a century, special attention has been given to extending musical culture, paid our Editorial Office the honor of a call. During his conversation he remarked that Dr. Nelson Myers, head of his Department of English, has won some remarkable results from students who had had a musical training. Dr. Myers reports:

"The question occurred to me many years ago in connection with a class in advanced composition. A music student stood first. She had an excellent vocabulary; she was interested in ideas; she saw a point quickly and developed her thought with unity and deftness. She always finished what she undertook. I did not know at first what her major was, and was surprised when I learned that it was music. My inexperienced conclusion was: She is excellent in English in spite of her music."

"Since that day the same traits in music students have struck me again and again. Some previous discipline seems to have forestalled or corrected certain tendencies."

"Students, not thoroughly trained, reveal a perfect willingness to use words in a loose, vague way—to

write statements which on the least analysis prove meaningless or absurd. Along with this common fault there often goes another—a run-off diffusiveness which is found to serve at least the purpose of eking out the required number of manuscript pages. Again the student mind is easily exhausted or discouraged by the effort which the organizing of thought calls for. A good subject may be chosen and a brave beginning made, but the composition turns out confused or half-finished."

"From these faults the music student seems comparatively free. She is more likely to have habits of accuracy, thoroughness, and completeness. She more easily concentrates on the topic in hand. She weighs the meaning and effect of words. She has less tendency against blundering and mind-wandering. She derives from some source energy and patience to carry a protracted composition through to a finish."

"Of course, not all music students exhibit these traits. Sometimes they present a peculiar reluctance to express themselves in written language; sometimes they seem to me to have very little feeling for the music of words and very little appreciation for what is really excellent in poetry. And I should do injustice to those not musically trained to say that the most gifted creative writing is done by music students. But, generally speaking, I believe that the relation between music and English expression is as close as I have indicated and that the music student possesses a readiness for apt and artistic speaking and writing."

An Unworthy Practice

AN ABUSE which is not merely unethical, but distinctly illegal, is that of copying copyrighted music by hand or through any mechanical method. This is a very serious matter and one which makes every offender liable to arrest and conviction. The copyright laws are extremely strict and are made for the protection of the property rights of every citizen engaged in creating works for publication or in publishing those works. Without these laws, the creators and the publishers could not exist.

We are aware that those who copy pieces rather than buy individual copies, have no thought that they are stealing. They have done it in most instances without any idea that they are committing the sin of theft. People who would not dream of robbing a till or picking a pocket have deliberately copied page after page of a composer's work without any intention of paying him for it. This is an abuse which cannot be tolerated. Where offenders are caught, they will have to stand the serious consequences. No part of a copyrighted work may be copied for professional use, for arrangement, or for class or band use, without the permission of the publisher who represents the creator. To do otherwise is to break the law.

It is only in this present century that creators and publishers in the field of music have begun to secure anything like a really just return for their efforts; and this is in American Society of Authors, Composers and Publishers (ASCAP) which, through its collective strength, has been able to fight aggressively the moneyed interests which have sought to profit from the performance of the composer's works without letting him have the share that is properly the composer actually receives in a very modest pittance his music and make millions through it. The strength of ASCAP is possible because the copyright laws of all nations say, "You must not steal the creator's rights"; and copying is merely another form of stealing.

Youth and Music

America's Pioneer A Cappella Choir of Youth

By
Blanche Lemmon

AT ST. OLAF COLLEGE in Northfield, Minnesota, when school convenes in the fall, the students wonder not for what team or sorority they will be chosen, but whether or not they will be accepted for the choir. To be in the choir is so great an honor that two to three hundred students try out for it yearly, hoping, each one of them, to be among the twenty to thirty new singers selected; for this one-third to one-half the choir's total membership of approximately sixty singers represents the loss in personnel sustained each Commencement Day.

The reason for this interest lies in the fact that the choir has for many years been under the leadership of a distinguished and inspiring director, Dr. F. Melius Christiansen, who is as sensitive to choral balance, timbre, precision of attack, and to the meaning of music, as is a seismograph to earthquakes. To sing under him at divine services or Sunday days will be a musical and an emotional experience not soon forgotten; and to go on tour under his direction will give one the thrill of being part of an organization that has found fame while seeking perfection. Oddly enough, in what is often termed this material world, this choir, appearing in the vestments of the church and singing only sacred music, but singing it superbly, has brought acclaim to itself, to its leader, and to St. Olaf College; and it has toured this country from coast to coast and border to border, besides making two trips to Europe.

The choir is no place for a lazy boy or girl, for an approach to perfection is not reached unaccompanied by exertion. First of all, he must be a good scholar; second, he must give, as a minimum, ten hours a week to practice and general rehearsal, and third he must make up studies missed while he is on the choir's annual tour. Every composition is committed to memory during part practice and no music is used at general rehearsals. And to give flexibility of performance and accuracy in intonation there is continual repetition and drill, phrase by phrase. Furthermore, he will never coast along on mere ability to read music, or simply by virtue of a good voice. Unless he can enter into the spirit of a composition and interpret its meaning, he is not St. Olaf Lutheran Choir material.

Each Year a New Choir

The choir in its present form has been in existence since 1912, and since 1919 it has been the custom for all members of the organization to hand in their resignations at the end of each college year. This is an example of their devotion to the work of the choir and to its high standards. For by doing this they give Dr. Christiansen the greatest possible latitude in selecting members for the ensuing year, a chance to balance each choir as a whole, building it afresh each

season from just such material as he needs for perfect tonal blending. "In ways which perhaps the casual listener does not appreciate," he says, "the balance of the choir varies from year to year. I never know in advance what the make up of the choir is going to be." For this reason he



(Above) The famous St. Olaf Choir, composed of Norwegian-Americans. (Right) A close-up of Dr. F. Melius Christiansen, director of the choir, at work on a choral manuscript.

never selects music in advance, at least not more than tentatively; not until the choir is formed can he tell with certainty just what its perfectly adapted repertoire needs will be.

In addition to ambition and patience under discipline, the youth who becomes a member of the choir needs other characteristics. Basic qualifications include:

- Good voice,
- Good ear,
- Rhythmical perception,
- Ability to sing at sight,
- Knowledge of rudiments of music,
- Good pronunciation,
- Educated taste,
- Musical temperament,
- Experience.

A willingness to sacrifice self-interest for the general welfare of the choir.

To which might be added character and spirituality, if the choir member is to sing religious

music well. But these qualities are inherent in the student body, a heritage from pioneering Norwegian ancestors.

As far as possible, vacation periods are used to cover the yearly tour, though two weeks of school time is permitted. Proceeds from these tours, after expenses are deducted, are given to the College; and they have in large part made possible the erection on the campus of the Music Building. It is an attractive five-story Gothic structure, of gray stone, which contains the office of the Director, a library, a social room, one class room, nine teachers' studios, and thirty rooms for piano and organ practice.

Along with the opportunity to make such handsome gifts to its alma mater, and with the opportunity to display high artistry and to evoke encomiums, the tours also afford choir members a thoroughly enjoyable time. How much fun they have while traveling about is interestingly told by a former member:

The Event of the Year

"Of course the choir trip is what every member looks forward to. The choir sings in the most important cities in the United States; and during the last few years the concert in New York City has been held in the Metropolitan Opera House. While touring the choir enjoys the greatest luxury. The members are allowed a generous amount of money each day for meals, and may eat when and where they please.

Aside from that the manager arranges everything. They always travel in private cars, stay at the very best hotels in every city they visit, and almost always have some pleasant and interesting sight-seeing trip arranged for them at no cost whatever to the individual. In fact, most of the choir members are able to save enough out of their food allowance to buy gifts and souvenirs and small articles of clothing they need. In many cities the members have friends or relatives who meet them out for one or two meals; in some

cities local churches or organizations honor the choir with a banquet, and so on. Then, too, most of the members regularly eat only two meals a day—a late substantial breakfast and an early, fairly light dinner. So the two and a half to three dollars a day they are allowed for food can be made to stretch fairly far.

"Wherever they go all sorts of attentions are showered upon the choir. Flowers, cards, magnificent testimonial banquets, scenic drives, visits to places of interest such as factories, and so on. I remember a visit to a cookie factory that was delightful! These days the vast press notices and all the other flattering attentions make one taste for a few brief weeks the delights of being famous! Oddly enough, the individual members never take any credit to themselves. It is never 'me' but 'the choir,' or 'Christy,' as the members affectionately term their leader. One will hear 'Christy was certainly marvelous last night.' It seemed to be a successful (Continued on Page 486)

The Music of the Walt Disney Cartoons

A Conference with

Paul J. Smith

Musical Director of Walt Disney Studios
Joint Composer of "Pinocchio," "Snow White" and Other
Successful Films

Secured Expressly for
The Etude Music Magazine
by ROSE HEYLBUT

THE MUSICAL SETTING of the Disney cartoons fills a niche all its own. Our music is "motion picture" music, true enough, but its purpose is quite different from that of the background music of life-action films, where the dramatic play is calculated according to ordinary human psychology. It must be comprehensible



WALT DISNEY with some of his thousands of "Pinocchio" sketches.

to children, without in any way ranking as juvenile. It must complement the action and at the same time remain subordinate to it. At no time may dialogue be disturbed, yet the score must be considerably more complete than that of the life-action picture. An animated cartoon is an unusually close-knit unit. Music, dialogue, and visual effects must accomplish their goal in a comparatively short time, because the specific demands of cartoon psychology call for a great deal of diversified action. Thus, while it ranks as lighter entertainment, it must be all concentrated red meat, without leisurely saunterings down by-paths of interest. And, of great importance, interest must be held without too much insistence on love ("Pinocchio" has no love interest at all). These are some of the considerations that govern the preparation of our scores.

We begin musical work with the song material, leaving the full orchestral score for much later. When the story and characters have been established, the general style of the desired score is outlined to our staff. In preparing "Snow White," for instance, our composers were trying out effects to express Snow-White's romantic interest, and the antics of the dwarfs, long before the actual drawings were completed. In "Pinocchio" the affection between father and child, and the conscience symbolism of *Jiminy Cricket*, were

dealt out as theme provokers during the earliest stages of production. The number and type of featured songs are also decided in advance. Always, there must be one to symbolize affection, and one to sound the adventure note in a march rhythm (*Heigh Ho!* from "Snow-White," and *Hi Diddle Dee Dee!* from "Pinocchio"); the three or four other musical expressions of emotion depend on the story material. It is impossible to say how long it takes to complete a song. A "natural" may appear after only a week; it may take months to work out a single phrase.



One of Geppetto's Music Boxes in "Pinocchio"

The songs are the first basis of the complete score. We like to use them as *leitmotifs*, to suggest both characters and situations throughout the picture. Take, for instance, the little theme with the hoppy-hop rhythm that symbolizes *Jiminy Cricket*. It is stated as the *Cricket's* tune, and appears as the inner voice of a more important theme, or merely as a rhythmic suggestion, in every scene in which *Jiminy* is about to assume the center of the stage. The star song is sung but twice in the picture, but it appears (in free variation, parallel chords, and so on) in every sequence where *Jiminy* and the *Fairy* combine their powers in working out *Pinocchio's* destiny. The development of these variations of the theme requires the most detailed care. The spectator must be aware of the theme and of its variation may at any time rise to the point of

occupying his conscious attention. One of the means we used to embellish the fairy effect was to add half-tones, in both directions, to one of the higher, flutter tones of the Novachord (an electric organ), combining them in tonal clusters of rather free fantasy, resolving them always in consonance, and with great care for musical phrasing.

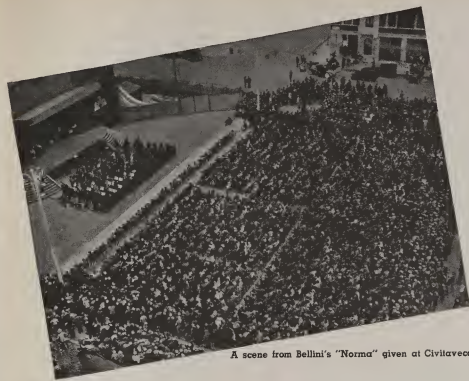
The score begins to take shape only when the animation, or drawing, is far enough advanced to give the composers something definite to look at. The Disney Studios have developed their own system for assuring the closest possible synchronization of action and music. We know the speed with which the film goes through the camera, both in taking the picture and in showing it. This rate is ninety feet per minute. However, problems of animation make it impossible to attain the exact coincidence of action and music unless this speed is broken down into smaller units. For this purpose we have developed an electric device called a click-loop, which can be adjusted to any desired speed, after the fashion of a metronome, and which gives an audible click after every twelve, fourteen, sixteen, and so on, frames of film. Thus, the ninety feet per minute of film can be divided into three feet every two seconds, or six feet every four. It is from these smaller units that we work, coordinating the speed of animation with its exactly fitting music. If, within twenty seconds, a character turns his head once to the left and once to the right, we can catch each turn, at the proper second, and supply it with its own notes, synchronized exactly in terms of clicks.



Musical-composer checking his piano score with the rough animation reel of "Pinocchio" as it is run through the Moviola.

Catching the Moment

In preparing "Pinocchio" we also used a free beat, for localizing such moments as required special musical elaboration, or for some treatment of *tempi rubati* that would have been confused by the measured (Continued on Page 494)



A scene from Bellini's "Norma" given at Civitavecchia.

HAVING ARRIVED in Milan, among those I sought to find at the Sindacato dei Musicisti (Musicians' Union) was the impresario I had met in New York. The Sindacato is in the Galleria Umberto, that gigantic arcade through which Mack trucks might drive with ease. The Galleria is the daily meeting place of singers and musicians. There, at the cafe tables protected from the sun and the rain, all musical prospects are discussed. There I learned that these picturesque musical caravans were growing fewer, owing to the growing popularity of municipal open air opera. The previous night I had heard Mascagni conduct, with amazing retardation of *tempi*, his "Cavalleria Rusticana," to an open air audience of thirty thousand. In Verona is another such open air opera space seating thirty thousand; while in Rome, at the classic baths of Gaius, the open air opera can accommodate forty thousand people.

After wasting much valuable time, I became attached to the Compagnia Lirica Ambulante owned by Maestro Sorrente, who was represented by the impresario Minicotti. This company was trucked down at Montevarchi, where my smart looking suitcase was left at the station as it contrasted strangely with the sacks of onions, potatoes, and bundles of every description. Walking down the hot and dusty street, flanked by musicians on both sides, I noticed all the natives staring at me, probably thinking it strange that there should be a lady musician attached to a traveling orchestra. The theater was a modernistic building set in an Old World street and was used mostly as a moving picture house. Together with the club house of the Fascisti and the Youth Center, it represented one of the triumphant achievements of the new regime of Mussolini. Signor Minicotti reluctantly agreed to my serving in the orchestra, when I explained that I was an American musician who desired to travel with the company to gain experience.

A Strenuous Calendar

Rehearsals began at five P.M. and finished at seven-thirty. The performances started at nine-thirty of the evening and sometimes ended at

The author of the following article was conducting singing classes in New York when she heard of an opportunity to join a Compagnia Lirica Ambulante (Caravan Opera Unit) in Italy. Knowing that many of the very greatest of the singers had gotten their start in these companies, she decided to spend a season in one of them. Among those known to Americans who have toured with the Caravan Operas in their early years have been no less notables than Caruso, Martinelli and our own Edward Johnson.—Editor's Note.

one in the morning. Even then the audiences rarely returned to their homes but gathered in the local cafes to discuss the merits of the company and its work. Lost sleep could always be made up at the *siesta* on the next day. This arrangement was a hardship to the singers, who rarely ate anything substantial after two in the afternoon and sometimes found themselves literally exhausted by hunger before the performance was over. Sometimes I had to go out to get "caramelli" (candies) for them.

The two alberghi (hotels) on the main street were woefully shabby, dingy stone buildings. Rooms cost nine or ten lire a night. They were lighted with a solitary dangling electric bulb of about twenty watts. The beds were melancholy sagging iron structures, from which one might surmise the peeling plaster on the camp walls. The privilege of running cold water was considered a great convenience. These were the "luxury" rooms, which had been already preempted by the elite of the *Compagnia*. My guide confided that private rooms were cheaper any day, and then our search began. Up and down we walked the hardscrabble streets, where every trade is plied in the open. There were rows and

Operatic Nomads in Opera Land

Do You Want to Sing in Opera in Italy?
Here Is How They Begin

By
Mila Troup

rows of half finished slippers standing along the houses, drying in pairs. The tailor peered at us over his heavy, charcoal-laden iron on a board before his shop. Broom-makers hummed softly while tying their many colored raffia into shape. The fruit and vegetable women, squatting between large baskets of peaches and plums, measured out half and whole kilos on scales held fast in the left hand; while garlands of onions and garlic, entwined with red and yellow flowers, swung gently in the breeze across the entrance to the dark, open shops.

We signalled for almost two hours shouting up to open windows and narrow hallways, only to learn that everything was already occupied. At last we engaged three rooms four flights up in the home of a tailor, at five lire per night for each room. There were three entrance doors to the apartment, and three long keys were given to me to unlock and close them. Entranced and intrigued, I examined the kitchen. The stove occupied three quarters of the rear wall. It had a large forward-jutting chimney, all painted a bright blue, and grated openings, underneath which burning wooden sticks or glowing charcoal provided the fire necessary to cook a meal. Beyond the window beckoned a green country of fertile fields and distant hills. The sun shone on an array of bird cages containing not only canaries but also nightingales with whipping tails, and a finch which could not get along with the rest—probably professional jealousy. Having washed my hands in an odd contraption of a basin that could be tilted toward a pall below it, I then went out in the street, hoping to find my way back to the theater.

Enthusiasm Minus Glamour

At the theater I found a waiting crowd before the box office. Tickets sold slowly, because every buyer had to be shown the location of his seat; and the man in the box office, with a pencil drawn diagram before him, had his hands full.



A scene from an open air performance in Venice of "Roméo and Juliette."

Cheerfully I addressed the watchful impresario, saying that there would be a full house. He shook his head. There could be no full house before the *cracna* got around. Now the *cracna* represents the opinion of the natives listening to the performance, not so much in the theater as outside in the street. If these opinions are favorable, the theater will be sold out on the following night; if not, the company might as well pack up and leave town. In our case the *cracna* went away with glowing reports. The theater was sold out while we had the same artists on the bill. Came a change of artists, and a reputation of the *cracna*, fortunately followed by the same success.

Shortly before nine in the evening I found myself in the brightly decorated auditorium listening with astonishment to a slightly dissonant orchestra playing the opening strains of "Lucia di Lammermoor" by Donizetti. A handsome, manly-looking Lord Arthur received the first ovation. The scenery was not so shoddy as I had feared. The chorus, composed of about twenty male voices, presented itself passably well composed. Everybody sang and acted in the old opera tradition, standing rather still and facing the public. The advent of a slender, attractive Lucia caused a general ripple of approval. There was a marvel on pitch and cadence, but difficult part without apparent effort. The audience liked her sensitive acting and her blond wig, and acclaimed her repeatedly. All the singers were well received. They were youthful, between twenty-six and thirty-two years of age, good-looking, and had fresh voices.

Where Life Is Music

As the action progressed I became aware that some body behind me was softly anticipating it word for word, phrase by phrase, not only arias but also duets, recitatives and choruses. Intrigued by such complete knowledge of the opera, I turned to see who possessed it, and observed a young peasant woman in a clean but threadbare cotton dress, her face careworn and aged lined with wrinkles, as she explained the opera to her two children, about two and six years of age.

Again the evening was a success. After the performance the performers were graciously conducted to the hotel where I could meet the stars as they sat around a table in the dining room behind the bar, indulging in a late and well deserved feast. There were immediate requests for a criticism, and they were very friendly, offered me food, coffee and wine, and eagerly answered my questions.

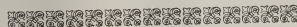
In the days that followed, the artists and I became fast friends. There were many little incidents in which my help was more than welcome. It was soon learned that there was a strict difference between singers, respectively the chorus and the stars, with the latter never called singers but always "artists." They kept to themselves, apart from all others, aware that, although for the moment they had to sing for little money and thus to gather experience, destiny was probably right now preparing their seat among the rich and famous artists of the world. Young as they were, they were not so inexperienced. They might have started when knowing ten operas or so, but today they already knew fifteen or twenty and had had their chance to sing all of them. Among them were many works seldom if ever heard in America, like "Ernani," "La Favorita," "Fedora," "Le Rondine," "Un Ballo in Maschera," "Il Puritani." (Continued on Page 484)

The Aeolian Harp —and How to Make It

By Rosemond Jean Mead

THIS Aeolian Harp has been constructed successfully a number of times in the music department of a small rural high school and in homes of students.

Make a box about the top, bottom, and sides of thin wood and the ends one and a half inch



FIFTY YEARS AGO

THIS MONTH

THOMAS TAPPER, who contributed such a wealth of oracular counsel to American students, gave this sage advice on "Method of Study."

"Music is an art so exciting, so quick to act upon the nervous system, that often, through mere physical inability to continue, one must frequently cease music work for a time and seek either quietude or a change of occupation. It is a wrong to the physical self to work too many hours per day. Too intense application to study simply means that the candle of life burns at both ends. Those who study instrumental music and theory should find six hours per day sufficient as a general average. Students who study ardently are apt to be intense workers, that is, they concentrate all power of thought and action while employed, and thirty-five or forty hours per week of attentive, careful study should be enough. Sixty hours of inattentive work is a poor investment."

"To study more than one branch of music at one time is an advantage, because the mind, weary with the monotony of one task, finds satisfactory rest in another. The ideal thing is to have the mind ever keen and ready for the labor in store for it, but this is perhaps as impossible as was the quest of Ponce de Leon for perpetual youth. Yet, on the other hand, it is within the power of all to guard against unimpaired health through carelessness and lack of thought for physical welfare. No practice and no study, should be the rule when the mind is weary and begs for rest. Remember that Nature first warns, then implores, then demands."



beechwood. Form it the same length as the width of the window in which it is to be placed. The box should be three or four inches deep, and six or seven inches wide. In the top of the box, which acts as a sounding board, make three circular holes about two inches in diameter, and an equal distance apart. Glue across the sounding board about two and a half inches from each end, two pieces of hard wood, one-quarter inch thick and one-half inch high, to serve as bridges.

Now procure from any musical instrument maker twelve steel pegs, similar to those of a pianoforte, and twelve small brass pins. Insert them in the following manner into the beech-

wood, first commence with a brass pin, then insert a steel peg, and so on, placing them alternately one-half inch apart, to the number of twelve.

For the other end, which you must commence with a steel peg, exactly opposite the brass pin with a steel peg, exactly opposite the brass pin at the end first described, place other brass pins alternately, to the number of twelve. By this arrangement you have a steel peg and a brass pin always opposite each other, which is done so that the pressure of the strings on the instrument will be uniform.

To string the instrument, use twelve violin strings, making a loop at one end of each string, which is to be put over one of the brass pins. Wind the other ends around the opposite steel pegs. Tune them in unison, but do not draw them tight. To increase the current of air, a thin board may be placed about two inches above the strings, supported at each end by two pieces of wood. Place the instrument in a partly opened window and, to increase the draft, open the opposite door.

Was Herbert Spencer Right?

By J. D. Cushing

Herbert Spencer (1829-1903) possessed one of the richest and most accurate philosophical minds among the nineteenth century philosophers. His "Principles of Biology," "Principles of Psychology," and "Principles of Sociology" were in their day widely quoted books. His whole life was spent in the fervid pursuit of scientific truth. In his later days he wrote "Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare."

From the time of Plato, great thinkers had expressed the same thought in slightly different words. When Spencer died, phonographic recordings were known, but he never heard a radio message. Nor could he have envisioned a world with the finest of all music made available in millions of homes, where, in Spencer's day, people could do little more than read about it. Spencer would have been thrilled by the manner in which electrical inventions have stimulated an interest in music study.

The Polka Again

By Nathaniel L. Grace

The century old polka, that was the rage in Europe when Queen Victoria and her beloved consort, Prince Albert, danced it in the London of the 1840's, is again becoming popular in our ballrooms. Why? Possibly pictures in the movies have revived the desire for this merry two-four dance. Perhaps Smetana's jolly polka in "The Bartered Bride" or Jaromir Weinberger's gay fugal polka in "Schwanda" has had something to do with it. Again, the popular success of the little *Beer Barrel Polka* may have done its part. The polka mazurka, which became an art form under the fingers of Chopin, is a very different thing from the real polka, which is Bohemian in origin. The Bohemians have a dance resembling the Polish mazurka, but it is known as the redowa.

The concert polka, which arose in the sixties and seventies, and of which two of the best examples are the *Polka de la Reine* by Raff and the *Grande Polka de Concert* by our own Homer N. Bartlett, was for many years the *chef d'œuvre* of pupils' recitals and still remains a very useful form for teachers who have to appeal to a very general audience.

The Love of Music and How It Is Cultivated

By

Dr. Carl E.

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COUNT GEZA ZICHY

NK

Was Their Fortunes

Remade The Lives of Famous Musicians

By

Doron K. Antrim

The freaks of Fate often affect the fortunes of great men in a mysterious manner. Nothing more in the life of the general reader, who puts himself in the place of those whose Fate has favored, than the triumph of those who have struggled and suddenly found the way to success opened to them in an instant.

structure, and the qualitative modulations in the flow of beautiful sounds. Harmony, balance, symmetry, contrast, and fusion become essential in musical form. Here the object of our affections is the artistic creation. The place of the musician is quite analogous to the astronomer's feeling of the sublime as he looks into the heavens in the light of his knowledge of the nature and movement of heavenly bodies.

Pure music may be associated with words, which tend to make a musical meaning specific. It may also be associated with dancing, dramatic action, marching, and other forms of action, which intensify the feeling of self-expression so essential to the hearing of music.

The strongest appeal in music lies, however, in its symbolic character. In this it exceeds all the other arts. As pure music, it can carry the listener, who is in the artistic and contemplative mood, to live his dreams, ideas and ideals realistically through the carrying power of symbolic music. The lullaby, the chant, the oratorio, transports the listener in the esthetic mood, oblivious to self and surroundings, into a more or less carefree life of imagination.

Such are the objects of attraction. But what are the motives which drive man to the creation,

appreciation, and performance of music? One of these motives is the love of knowledge as a thing in itself, the understanding of what is, and the power of passing from vantage ground to vantage ground in the logical creation, appreciation, and execution of art forms. High musical attainment requires high intelligence. Even in the cool and logical pursuit of the science of music, foundations are laid for the deepening of insight and the revelation of artistic values. Glimpses into the vistas of unexplored resources intensify the admiration, the feeling of awe, the glimpses into the infinite, which is love of the object pursued. Successful composers are persons who have a large and discriminating command of ideas.

Music an Inner Language

But the love of music is essentially an unanalyzed feeling. Countless people feel the aesthetic appeal in music without understanding anything about it. It may be like the notorious puppy who, which is frequently a blind but nevertheless deep love. This is particularly true in the later stages of the development of musical instincts. But it is occasionally in evidence in the ignorant artist, the principles underlying his music he seeks to mold, or the significance of his message. There is much justification in the performer's forgetting what little he knows and indulging in self-expression in a state of abandon in which he deeply feels his message and expects to convey this feeling to the listener.

Music is a language of emotion. Through it the composer and the performer convey their emotions to the listener. It is a message and means of communication which enable the performer and the listener to live for moments the same tonal world of pleasure. Our music is jealous and seeks to exclude all intruders at the moment of her artistic appeal.

A large part of the pleasure in music comes from the satisfaction in what rhythm does. The composer presents a hierarchy of rhythms; the measure rhythm, the phrase rhythm, the sentence rhythm, the movement rhythm, and all moving into a unified rhythmic structure. The performer takes this as a cue and adds or detracts, as the case may be, in his personal interpretation. But in psychology it is shown that all musical listening is action, a constructive response on the part of the listener. This rhythm is primarily a projection of personality. My rhythm flows from what I am, and the music is the conveyor.

All art is play, and the charm of music, the purest form of art, lies fundamentally in the fact that it furnishes a medium of self-expression or the mere joy of expression without ulterior purpose. It becomes a companion in solitude, a friend in the world which we can live with the rest of the world. Through it we express our love, our fears, our sympathy, our aspirations, our feelings of fellowship, our communion with the Divine in the spirit of freedom of action. The main field of operation in music lies beyond the sensory impressions and overt actions. It lies in a tonal world of memory, imagination, thought, and pure feeling. The greatest charm of music lies in its symbolic nature and carrying power in the playful mood.

Separating the Musical Herd

But who loves music? The love of music is not universal. Deep, warm, and poised devotion to music is comparatively (Continued on Page 496)

The First American Pianist

A New Orleans Prodigy—First American to Appear
in European Concerts

By

W. J. Gates

FIFTY YEARS AGO

THIS MONTH

OUR EARLY AMERICAN FATHERS were not particularly artistic folk and were little inclined to music, save in very rudimentary forms. Only a small proportion of them had any artistic background in Europe, for they generally came not from within but from without the castle walls. And art music was largely the product of wealth and position, though the greatest individual talents did spring from the soil. A Haydn might come from a cook's kitchen; but an orchestra to play his music had to come from an Esterházy's pocketbook.

America's music, in its first two hundred years, had a horizon of church tunes and folk tunes. Better music was slow in arriving, and soloists were correspondingly laggard, vocalists being first to arrive and they not native but from Europe.

Choral music took root in New England and operatic interest grew in New York and New Orleans. Several cities were experimenting with an orchestra, notably Boston. But the "American artists" did not arrive, save in an experimental form, in oratorio or opera, until the nineteenth century was one third past.

Our Pioneer Pianist

Perhaps due to the interest of New Orleans in opera, its musical atmosphere produced the first American instrumental artist, Louis Moreau Gottschalk, who led the long procession of American pianists. He was the first American musical prodigy, the first American artist to brave the European concert platform, and the first American pianist to concertize widely in his own country.

In the days when the central part of America had scarcely emerged from the "state of wilderness," and that term still was musically applicable to all but half a dozen of its larger Atlantic coast cities, it was Gottschalk who heaved a musical path through the country, bringing the piano and its music to sections where art music was unknown and to places where it was almost impossible to secure an instrument for his concert—we would say "recital."

Gottschalk was born May 8, 1829, of English and French lineage. At that time New Orleans was second only to New York in its love for opera, notably French opera, as was natural considering New Orleans' history. The lad was nurtured in this atmosphere.

His first instrument was the violin. Later he studied the piano and played in public as a child. At thirteen he was sent to Paris for study. In

THOMAS TAPPER, who contributed such a wealth of oracular counsel to American students, gave this sage advice on "Method of Study."

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"To study more than one branch of music at one time is an advantage, because the mind, weary with the monotony of one task, finds satisfactory rest in another. The ideal thing

the French pianist he came under the patronage of his aunt, the Comtesse de St. Grange and soon became a pet in royal and aristocratic circles. His teachers were Halle, Stamaty, Madelen and the great Berlioz, who said of his pupil, "He is one of the very small number who seems to have all of the various elements which go to make a consummate pianist—all of the things embodied in him to make a very great name and imperial musical power." Even Chopin who first heard him play at the Salle Pleyel, in April, 1844, ninety-six years ago, predicted that he would become a king of pianists. Three years later, Chopin, after hearing the American boy play at the Salle Erard, predicted a great future for him. He was the first American to impress Europe with the fact that musical art might come out of the New World.

Not a Showman's Freak

Gottschalk concertized with Berlioz, and in Spain, France and Switzerland; and he made one or two trips to South America. These were followed by his American tours, beginning in 1853. He was then aged twenty-four. His first concert was in Niblo's Garden, New York City, and was such a success that P. T. Barnum, who had just been reaping a golden harvest from the

tour of Jenny Lind, offered Gottschalk twenty thousand dollars and all expenses for a year's engagement. Gottschalk's father refused to consider such an arrangement, because he thought it beneath the dignity of an artist to be hawked about the country by a circus manager. Therefore the trip through the States was undertaken without a professional business manager, and naturally it resulted in a considerable loss to the artist and his father. Later, his tours were managed by Strakosky, Grau, and others, and thus were more successful from a monetary as well as an artistic standpoint. How much Gottschalk might have benefited from Barnum's magic showmanship still remains a question.

It is the prevalent idea that Gottschalk excelled only in the performance of his own compositions. This is a mistake. Competent judges tell us that his playing of Bach, Beethoven, and other classics, was not only satisfactory, but also thrilling and inspiring. One artist said, "Whatever he played he glorified with the most superb quality of tone and brilliancy of execution always at his command."

At that date the country was in its first stages of artistic growth. Chicago was a swamp; St. Louis, a small town. People went to a concert to see the man perform, not particularly to hear his music. The general public was in its musical long clothes. Had Gottschalk fed them with the best music he was capable of playing, that is, with Bach, with Mozart, and with Beethoven, he would have been voted a bore, and would have been left without a hearing. Consequently, outside of the eastern cities, he built his programs largely of his own compositions. Even then his public frequently complained that his numbers were "too heavy and classical."

Beethoven, in his concerts, confined himself to his own creations; Hummel, largely to his own, as did Dussek, Kalkbrenner, Chopin, Liszt, and notably Moschies, Thalberg, Jaell, and Herz. Surely, Gottschalk was in good company in playing his own compositions.

The Musical Horizon Widens

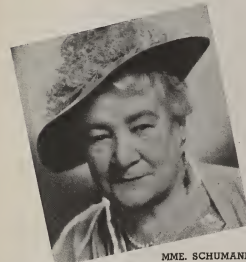
In Gottschalk's day there were very few in America who could play with satisfaction; and William Mason was among these. During the next thirty-five years their number greatly increased and Gottschalk became a vogue.

When the time needs a man—he comes. America needed Gottschalk. With his own works he gave the public for the first time European classics. Von Bülow, Paderewski, Rosenthal, De Pachman, and others, all supplied a demand that was waiting; Gottschalk broke the way for them. In his one thousand American recitals, he created an appetite for the best in piano music. In one season he gave eighty recitals in New York; and probably no other pianist has since approached this record. Yet, so soon is the work of the trail blazer forgotten, even in music, that a book on great artists of today and yesterday refers to him as "Morticia Gottschalk."

Gottschalk brought to a wondering and delighted though rather ignorant public, a style of performance that was on a level with the best of European artists. He could give all that Bach and Beethoven demanded, and also the Latin delicacy that Chopin required, which his Creole inheritance afforded.

Gottschalk took some excursions outside of the pianistic limitations. For example, he composed two operas, pieces for orchestra, and various songs. His best work was in the bravura style of the end of the 19th period, for which his talents especially fitted him.

Having gone to Rio de (Continued on Page 490)



MME. SCHUMANN-HEINK



COUNT GEZA ZICHY



MME. MARCELLA SEMBRICH

Fate Was Their Fortune

How Destiny Remade The Lives of Famous Musicians

By

Doron K. Antrim

IT SEEMED LIKE A TRAGEDY when a friend had to give up her piano practice because of arthritis in her left hand. She thought it meant the end of the musical career she had planned. But it was only the beginning. In the interim she found she had a voice, began to study, and is now doing quite well as a singer. What appeared to be a misfortune to her was but the means of opening the door to wider opportunity.

If you find yourself suddenly handicapped, if misfortune or trouble strikes, do not despair, it will probably be the making of you. No one can escape what Shakespeare calls "The slings and arrows of outrageous fortune." It is the attitude we take toward them that decides our destiny.

Psychologists say that people react in several ways to handicaps; they submit to them and make them alibis for failure, or they use them as stepping stones to success. It depends on the individual. Few great musicians escaped trouble, and many succeeded, not so much in spite of it, but because of it.

Making a Noble Matron

This calls to mind Mme. Marcella Sembrich, one of the greatest singers of all time. As a child, Mme. Sembrich had to forego almost all play which normal children consider their birthright. Her father, a gifted musician, needed in his work the parts to symphonic scores; and, since they were too expensive to buy, he borrowed them and set Marcelline to work at copying them. If you have ever copied an entire symphony, you know what tedious work it is. Thus, as a girl of ten, Marcelline labored by the light of a candle, copying great symphonies for every instrument in the orchestra. Naturally she rebelled at first, but found it did no good. Finally she became absorbed in listening to the music, and the instrument in her mind.

*Childhood domestic, like Maggie for Margaret.

The freaks of Fate often affect the fortunes of great and small in a mysterious manner. Nothing more interests the general reader, who puts himself in the place of those whom Fate has favored, than the triumph of those who have struggled and suddenly found the way to success opened to them in an altogether inexplicable way. It must be remembered that destiny favors those who have prepared themselves to grasp an opportunity when Fate opens the door.—ERROR'S NOTE.

ments whose parts she copied. Eventually sight reading became easy and she grew to know intimately the melodic and harmonic structure of a symphony. Music took the place of dolls to her. She hardly knew what it was to play with other children.

But what she gained instead was one of the most thorough groundings in musicianship a singer ever had. It was of immense advantage to her later on. The tragedy of many singers of today, with beautiful voices, is that they were not made to study piano in their youth or to learn the essentials of music; and it is not easy to acquire this fundamental knowledge later in life. Mme. Sembrich was forced to do a tedious task, but the experience paid big dividends throughout her career.

A Noblest Roman of Them All

It may be you think you have a corner on trouble. If so, consider the career of Mme. Schumann-Heink. She had it all through her life, enough to crush any but the stoutest heart.

In her early years she was so poor that she came near starvation and once decided to end it all by leaping in front of a train. But fate drew her back when her smallest child looked up at her and said, "Mama, I love you." As a singer her appearance was against her; and, when she confided her ambition to a director to become a contralto he loudly laughed and said he could make her a comedian but never a contralto. She once spoiled a mass in which she sang, because of the difficulty she had in reading notes. That spurred her to become a good reader, and she did.

But her main handicaps were children, eight of them. They seemed to come along at crucial times in her career, when she was getting a real opportunity, and just ruin her chances.

Having married her first husband at eighteen, she immediately lost her position and he lost his. Her fourth child kept her from a long sought engagement, which would have meant not only much needed money but also a coveted opportunity. When singing in opera in London, she got a telegram saying her baby was dying. She rushed from the theater to go to Germany, and by so doing broke her contract and closed her career in England.

Although another baby was due to be born, rather than miss her American debut, she appeared regardless and received an ovation. Babies—one after another—they made her keep on. She was their main support, and every new arrival meant another mouth to feed. She just could not quit.

No one has had more heart breaking hardship and searing struggle than this glorious woman. Fate could not beat her so it made her. Sons were taken from her in the war, and to top it all, her fortune was swept away in the crash of 1929. But she kept on singing almost to the last. Whenever you feel that things are against you,

Music and Culture

just think of Mme. Schumann-Helink.

Early in his career, Robert Schumann met fate in the form of an injury to his hand. It was Schumann's ambition to become a virtuoso, and he went to live with the Weicks in Leipzig, so that he could study piano in earnest. He progressed rapidly but not fast enough to suit him, so he invented a device for holding up his fourth finger while the others were engaged in playing exercises. In using this device he strained the muscles of the third finger of his right hand, an injury made worse by careless treatment. The finger remained practically useless and he gave up his pianistic career. But his seeming calamity only rang the curtain on Schumann the virtuoso. It was just the beginning of Schumann the composer.

What Is a Mere Hand?

It would seem that two good hands are necessary to the pianist, but not to Count Zichy. Count Zichy was a Hungarian nobleman who had ambitions to become a concert pianist. In a hunting accident, however, he lost his right arm, which would have been an end to the matter so far as the average person is concerned. But Count Zichy had one good hand left, so he decided to use it and become a left-handed virtuoso, decidedly something of a novelty. The question of music offered the most difficulties. At that time very little music was available for left hand alone, so he studied composition with Robert Volkmann and Liszt and himself arranged numerous piano pieces and études for the left hand. Quite likely Count Zichy would not have made the stir he did, had he kept both his hands; but as a left-handed virtuoso, he won international fame.

Count Zichy's experience recalls the rumor of the recitalist who lost his right arm in the World War and who is said to have paid Leopold Godowsky ten thousand dollars to compose a concerto for left hand and for his exclusive use.

The Toll of Italy's Passamus

To temper good steel it has to go through fire. The same process is often necessary to temper the artist. Fate may fling down a challenge in the form of a crushing discouragement, just at the beginning of a musical career. That is what happened to Verdi. He was striving to become an opera composer. He needed courses of study not available in his native city of Busseto; so he went to Milan and applied for admission to the Royal Conservatory there. He was given an opportunity to appear before the director and other faculty members, who would decide whether he was qualified. The future composer of "Aida" was questioned by this jury of three, and he played for them some of his youthful compositions. The decision was a final "No!"

After Verdi became famous, his rejection at the conservatory caused considerable discussion. Friends of the conservatory tried to prove that the decision of the faculty was not due to any inability to appreciate Verdi's talent but to the point that Verdi was past twenty and the conservatory did not admit students beyond that age. Verdi refuted this, however, by stating that the examination took place in June, 1832, when he was still eighteen.

There is little doubt that Verdi was greatly discouraged by this rejection, but not the point of giving up. He took it as a challenge instead. He would show them. Lavinia, a theatrical composer and *maestro al cembalo* of the Ducal Theater of La (Continued on Page 486)

Napoleon Helps a Yankee Town

By Alys de Barrett

Napoleon Bonaparte contended that, "Public instruction should be the first object of government." He was a very great believer in the power of music and substantiated the previous statement of "Music, of all the liberal arts, has the greatest influence over the passions, and it is that to which the legislator ought to give the greatest encouragement."

The writer knows of a teacher who had a hard fight to introduce music into his community. He hit upon the idea of making a calendar bearing a portrait of "The Little Corporal," and the foregoing quotation. He gave a copy of this to town. It was just the beginning of Schumann the composer.

Napoleon was one of the most far seeing men of his time; but he had little idea that, over one hundred years after his death, his wisdom would be effective in introducing music in a Yankee town.

Their Toughest Spot

GETTING THE RIGHT START

By Felix Borowski

AT TIME comes in the life of every artist that a point is reached when an important decision must be made. This Ervux asked a number of foremost artists to relate the "toughest" spot in which they had ever been placed. These replies are being published in a series. Dr. Felix Borowski, noted composer and teacher of Chicago, sends us the following illuminating letter.

"On looking back over my struggles in the artistic world, I believe that the period in which I felt most discouraged was one when, in the days of my youth, I was striving to win recognition as a composer. Many of my colleagues, I imagine, passed through similar experiences."

"Living at that period in England, I found that the way to recognition was barred by reason of the indisposition of music publishers to print music by a young man whose name was utterly unknown to the public. The sun came out from behind the clouds of despair when a London publisher, who had chanced to hear me play two of my manuscripts at a social gathering, offered to bring out those works, which he thought would sell. They did and, indeed, sold so well that I had no difficulty in disposing of other works."

It was one thing, however, to be able to appeal to music lovers, who enjoyed playing and hearing piano or violin pieces of the lighter and more cheerful kind, but quite another to reach the ears of the connoisseurs who put their faith in bigger and much more serious things. That road was opened to me unexpectedly by the friendly help of Edward Grieg, who had made the acquaintance of my son's sonata for piano that I composed at the age of twenty-two, and which he thought had merit. It was, indeed, his championship of that music that led to my engage-

ment to teach composition in one of the largest music schools in Chicago and brought me to America, where I have had the good fortune to live and work ever since.

I believe that unexpected opportunities come at some time or another to every aspiring musician. The important thing is to be able to recognize them when they arrive—for sometimes the opportunity may appear only once. In America the student is now given more assistance than in earlier days. There was not, for instance, in my young days any periodical like *The Ervux* to make progress practical and stimulating to the young musician."

Ed. Ervux

Behind the Scenes in Radio

There are important men in radio who are never heard on the air; people behind the scenes whose work plays a prominent role in broadcasting activities, without whom radio could not go on, yet who are unknown to the listener. Among these is a man whose position is unique, since he works while others sleep. This most important member of the large NBC family begins his unheralded performances when the 1:00 A.M. "sign off" signal is given in the National Broadcasting Company studios in Radio City, New York. He is Herman F. Krauser, NBC's piano tuner. He works with an audience that neither hears nor hinders him, since it is composed of the cleaning staff and the night watchmen.

It is Krauser's job nightly to retune the thirty-eight pianos used each day by NBC's many artists. There are four concert grands, a baby grand, and over twenty-seven parlor grands among others to be taken care of, and each must be pitch perfect. All are of ebony hue, except the instrument used for television, which is grey in color. This is because black does not televise. Each piano is mounted on a table with four wheels, so that it can be easily moved about. Krauser works, making plenty of noise, but disturbs no one. Sometimes he stops tuning and with the strength and sureness of a great artist he plays vibrant chords and brilliant arpeggios, but just in preparation for an audience; it is just his way of checking to make sure the instrument will sound all right in performance. While the world sleeps, this man works to make it possible for radio to go on the following day without flaws or hitches. Besides tuning Krauser has another nightly job: collecting the personal belongings of the day's performers, usually hidden away in the instruments, things like compact cases, handkerchiefs, fountain pens, pencils, hair pins, keys and even odd coins.

The Origin of a Great School

The Paris Conservatoire

The honor of beginning the Paris Conservatoire belongs probably to a Belgian rather than to a Frenchman. François Joseph Gossec, who was born at Vergennes, Belgium, January 17, 1734, he died at Paris, near Paris, February 16, 1829. He established in 1794 the *École Royale du Chant*, and from this the great Conservatoire was developed. Gossec wrote twenty-seven symphonies, and the first of these were published five years before Haydn's went into print.

In a Garden of Genius

An Introduction to the Study of
The Preludes of Chopin

By

M. Isidor Philipp

The Famous French Master, Teacher,
and Pianist—For over thirty years Professor of
Piano at the Paris Conservatoire

English Version by FLORENCE LEONARD

Attention is called to the master lesson upon the Chopin Prelude in C minor, Opus 28, No. 20, by Orville Lindquist in this issue and to the master lesson upon the Etude in E major, Opus 10, No. 3, by Guy Maier, which will appear in *The Etude* for August.—Editor's Note

CHOPIN, WHEN HE WENT to Paris in 1831, intended to continue his trip, which was to terminate in London, where he had decided to settle. He found Paris, however, so unique as an art center and so hospitable, that he changed his mind and remained in the brilliant and inspiring "City of Light" which has time and again harbored so many of the world's finest minds in literature and art. Imagine the intensely interesting spectacle that Paris presented at that time. Names that now are graven in stone on buildings throughout the world were then living entities, actors in one of the greatest creative dramas that civilization has produced: Victor Hugo, de Musset, de Lamartine, Heinrich Heine, de Beranger, Alfred de Vigny, George Sand, Cherubini, Alkan, Berlioz, Liszt, Rossini, Halévy, Meyerbeer, Malibran, Pasta, Nourrit, Lablache, Delacroix, Delaroche, and many others. If you had gone down the Rue Richelieu near Tortoni's famous café on any bright spring day, these great personages of the past all might have been seen, yes and Chopin might have been among them, well worthy to enter such an Arcopagus. What an atmosphere in which genius might flourish.

Légouvé, a writer of much charm, has portrayed Chopin thus: "A pale young man, sad, elegant, with a slightly foreign accent, brown eyes of extraordinary softness, and long chestnut hair with one lock continually falling over his forehead. The first sight of him affected me, his music moved me deeply by its strange qualities. I cannot describe him better than by saying that he was a trinity of charm. There was such unity of person, playing and music itself, that one could no more separate them than one could separate the different features in a countenance. The peculiar tone that he drew from the piano was similar to the glance from his eyes. The delicacy of his face—somewhat morbid—was like the melancholy poetry of his nocturnes; and the careful finish of his *toilette* was in keeping with the proud elegance of certain compositions; he impressed me as might a son of Weber and a princess. . . ." A characterization replete with discernment and sympathy.

JULY, 1940

We Meet a Master

Later the same author describes Chopin at the piano: "Attacked by a malady which does not spare its victims, he betrayed his illness by the dark circles beneath his eyes and a feverish brilliancy in his gaze, the deep red of his lips, his shortened breathing. He gave the impression that something of his very life was flowing away with each tone and that he did not wish to stop it, and that we had not the courage to stop it. The fever which was consuming him laid hold on us all."

Georges Mathias, the most famous of Chopin's pupils, has given another description of Chopin as a player: "Chopin the pianist? In the first place, those fortunate ones who have heard Chopin can say that never since then have they heard anything which approached his playing. It was like his music. And what virtuosity! What power! Yes indeed, what power! But that lasted only a few measures. And how exalted! How inspired! The whole man vibrated with it. The piano became so intensely alive that one shivered with emotion. I repeat that the instrument which one heard when Chopin played never existed except under his fingers. And the noble message of the composer, how he made one feel and understand it!"

Chopin had command of all the strings of his

lyre, and he made them sing with matchless intensity of feeling. To enumerate all those compositions of his which are his chief works, it would be necessary to name every page that he contributed to music. To have some idea of the astonishing versatility of his genius, it is enough to run through the series of "Préludes." One after another they exhibit the lyric, the fiery, the romantic, the gay, the charming, the tragic. Like Heinrich Heine, in his *Intermezzo* Chopin knew how to express the joy or the sadness of his love, whether radiant or wretched.

Chopin addresses himself to every one: the most simple minds as well as the most brilliant and subtle, all understand him. He lifts us out of ourselves, he becomes our friend, the confidant of all tender hearts, all bruised souls.

Miniature Masterpieces

The "Préludes" must be counted among the most perfect of Chopin's works. Anton Rubinstein played them with marvellous understanding. He placed them above all other works of the master. "The pearls of Chopin's compositions," he called them, truly, of them, whether short or long, breathe rare beauty, ideal perfection, dazzling imagination; and as a whole they express every shade of feeling. They were published in 1839, and comprised twenty-four pieces, each written in a different key, and so grouped according to natural order, that each piece in a major key was followed by one in the relative minor of that key. But neither the "Préludes" nor the "Études" ought to be considered as works of instruction.

"I consider the 'Préludes' remarkable," said Schumann, and he confesses that I had expected something quite different, something more like the 'Études,' of more grandeur of style. But they are, on the contrary, sketches, like the beginnings of études, somewhat like feathers of an eagle, falling at random. Even in what he has left unsaid one recognizes the master. He is, and will remain, the boldest, loftiest genius of our time."

Liszt is not less enthusiastic. "These little compositions," he says, "modestly called 'Préludes,' cut like precious stones, are examples of absolute perfection, and bear all the unquestioned marks of genius." And Heine writes, "They are neither French nor Polish nor German: they come from the universal land of Mozart, of Raphael, of Goethe. Chopin's native land is poetry."

Before starting for Majorca with George Sand, Pleyel (the famous maker of the pianos which were Chopin's favorites) some "Préludes" which he had already com- (Continued on Page 488)



Latest Portrait of M. Isidor Philipp

Singing Films Advance

By
Donald Martin

AFTER PRELIMINARY SHOWINGS in New York and Los Angeles, a film version of the life of Giuseppe Verdi is due to reach a national audience in late June. It is an absorbing picture biography of the son of an Italian grocer who became the greatest of his country's operatic composers. It is alive with Verdi melodies, and its English subtitles should make it understandable and refreshing entertainment for opera lovers. With such merits to its credit, it is regrettable that the production is not American made. And that, in turn, raises the vexing question as to why American producers have so resolutely let go the opportunity of bringing similar biographical material to the screen. True, we have had a romantic picture in which Victor Herbert was portrayed; we have had a fine film about Stephen Collins Foster; but Hollywood apparently desires not even a bowing acquaintance (meaning "shorts") with the dramatic and romantic elements that make up the intensely human stories of figures like Wagner, Beethoven, Liszt, Berlioz, Mozart or Schubert.

It is a bit difficult to understand why. The screen wants drama and romance, the struggle for personal survival, or the human compassion of a faith that justifies itself in the face of hardships. These are the elements from which the drama of fiction is built. Yet when they exist as a part of real life and are coupled with great names besides, something seems to creep in to lessen their production value. To this department, it seems possible that the human, wistful qualities that lent enchantment to a fictional character like "Mr. Chips," let us say, would be just as good "box office" if carried to the screen as the actual qualities of Franz Schubert. And the addition of Schubert melodies could hardly detract from their appeal! The question is surely worth the consideration of music loving picture fans—especially when they see what can be done with musical biography in the Verdi film.

This Italian importation, "The Life of Giuseppe Verdi," is almost documentary in its musical accuracy, and authentic in tracing the spiritual and emotional development of the great composer. Verdi's career is reconstructed from the time of his birth in 1813, to the triumph of his greatest operas, "Aida," "Otello," and "Falstaff," the last of which was written when the master was eighty years old. Historic interest derives from the famous Wagner-Verdi controversy, as well as from a comprehensive view of the important evolution in operatic technique developed on European stages during the course of some seventy-five years.

Although Verdi was destined to bring glory to the Golden Age of Italian opera, he began his career in a period of interim. Donizetti and Meyerbeer had "said their say"; Rossini had abandoned operatic writing, and the field boasted



VERDI IN VENICE
Scene from the film "The Life of Giuseppe Verdi." Fosco Giachetti as Verdi and the famous singer Beniamino Gigli as the tenor.

no universally acknowledged master of opera. Thus, operatic commissions were less difficult to obtain than they had been, and the grocer's son emerged from his initial struggles to find production. At this point in the film, Verdi's musical development enters the action along with the unfolding of events, his earlier melodies sounding forth in interesting contrast to those themes which have built his more enduring fame. Themes from nearly thirty of his operas of the first two periods (accompanied always by the emotional complexities involved in their composition) complete this pictorial limning of one of the most revolutionary of all musical developments. Then, as fitting climax, comes the music of "Aida" and of the two Shakespearean operas, which are held to be the noblest of all of Verdi's works.

Authentic Scenes

Many of the scenes were filmed in places where Verdi actually lived—Busseto, his boyhood home; Milan, where in deepest dejection he walked down the wide marble stairs of the Conservatory after having been denied admission there because of "mediocre" talent; the countryside around St. Agatha where Verdi found the only peace his troubled heart was ever to know. The film also recreates the drawing-rooms of intellectual Milan; the fashionable literary circles of

Paris, where Verdi met Balzac, Victor Hugo and Dumas the younger; the opera house of Bologna, Venice, and Milan; and, in the latter city, the Galleria de Cristoforo with its gas-lit flares, the elegance of its smart cafés, and the poor quarters along the Naviglio, where Verdi passed the most trying moments of his life.

But the essence of the film, of course, is the emergence of Verdi's genius and his music. Carmine Gallone, director, and Tullio Serafin (formerly conductor of the Metropolitan Opera) who serves as musical director, have provided a rich and representative score, including "popular" as well as many hitherto unpublished or forgotten songs by Verdi. Operatic scenes are shown, some culled from works which have never been performed in this country. Those shown include, "Don Carlos," "Oberto di San Bonifacio," "Nabucco," "I Lombardi," "Attila," "La Traviata," "Rigoletto," and "Il Trovatore," while a full sequence is given over to the finale of "Aida." The "Aida" scene was actually filmed at the Teatro Regio dell'Opera in Rome, with the cooperation of its full musical organization, consisting of an orchestra of a hundred men and two hundred singing voices. The settings of the other operas are faithful reproductions of the scenarios of their first performances, based upon careful research into the structure of the original scenes.

The cast includes Fosco Giachetti in an excellent impersonation of Verdi, Gaby Morlay, Germana Paolieri, and Maria Cebotari, as the three loves of Verdi's life; and the distinguished tenor, Beniamino Gigli. It should be of interest to watch the vogue that this film will enjoy, and to speculate upon the chances of producing more living musical biographies of great and human composers.

College Songs From the Classics

A certain amount of fun always can be had from "spotting" classical themes in distinctly popular music. Chopin, Handel, Mozart, Tchaikovsky, and even Debussy, have lent reminiscent strains to hit tunes of the moment; till the musical detective wonders about how it happens. One explanation, at least, is offered by Paramount studios. Heralding the release of the campus film, "Those Were The Days," Paramount makes unvarnished announcement of the fact that Bach and Beethoven are contributing a series of college songs! Frank Loesser, Paramount's writer who has been at work on tunes for the film, explains that the production's director, Ted Reed, is very fond of the classics, plays them on the piano in his spare time, and likes to have them included in his films wherever possible. Hence Mr. Loesser offers a number of classical adaptations. He points out further that any number of familiar Alma Mater songs are based upon Beethoven's music, because "it is of the type that lends itself to college hymns." This should serve as proof of the vitality of classical music!

Inasmuch as the film is based upon the famous George Fitch stories of college life, which center their action around the beginning of the century, there will be nothing in (Continued on Page 494)

The Discs Go 'Round and 'Round

By
Peter Hugh Reed

AMONG RECENT ORCHESTRAL RECORDINGS are salient performances of Schubert's "Symphony in C major" (Columbia set M-403) and von Weber's "Euryanthe" Overture (Columbia disc 11179) by the Chicago Symphony Orchestra, under the direction of Dr. Frederick Stock. Dr. Stock's readings of these two works are distinguished by a healthy objectivity and a fine feeling for phrasing and dynamics. The recording of these works, however, is not entirely satisfactory, for the hall in which the orchestra was playing has an echo that often creates a diffusion of tone.

An earlier recording of the Schubert symphony by Bruno Walter and the London Symphony Orchestra is unmarred by similar reverberation, but it is not as tonally vital as the new one. That music is not confined to one man's feeling for it, and that it is possible for one to enjoy different readings of a major work are borne out by separate hearings of the Stock and Walter recordings. The forthrightness and somewhat quicker pacing of the Stock reading contrasts with Walter's more sonful and lyrical exposition. And so it becomes a matter of personal taste which type of performance the listener prefers. It seems a pity that the sponsors of the newer set found it necessary to issue it at a higher price, for this places an unfair focus on the Walter set. Of the several versions of the "Euryanthe" Overture on records, that of Stock is the most vital.

Weingartner, turning his attention to Handel, brings us some delightful ballet music from the composer's opera, "Alcina" (Columbia set X-164). This is more of the music than Mengelberg played some ten years ago; and, though the overture is here omitted, the estimable playing and recording of the Weingartner set makes it preferable to the other.



DR. FREDERICK STOCK
Conductor of the Chicago Symphony Orchestra

Schumann's "First Symphony" is full of optimism and confidence. Inspired by his marriage and a poem on Spring by Goethe, it is aptly termed the "Spring Symphony." Koussevitzky and the Boston Symphony Orchestra give a fervent and stimulating reading of this work (Victor set M-655), one in which the conductor achieves an unusual and admirable clarity of instrumentation.

Sir Thomas Beecham again brings us proof (as if it were needed) that he is one of the foremost interpreters of the music of Jan Sibelius. He conducts the London Philharmonic Society in the "Sibelius Society Set No. 6" (Victor album M-658), which contains the tone-poem, *En Saga*, Op. 9; the funeral march, *In Memoriam*, Op. 59; the tone-poem, *The Bard*, Op. 64; three pieces from the composer's incidental music to "Pelleas and Melisande," Op. 46; the *Prelude* to his incidental music to "The Tempest"; and the familiar *Valse Triste*. There is a brooding beauty and a strong defiance in the music of *En Saga*, which suggests the epic of some ancient Scandinavian hero. Although *In Memoriam* is a more impersonal expression than Wagner's *Siegfried Funeral March*, it too is suggestive of the death of a great hero. In fact, if we did not know it was written in 1909, we might well believe it was composed recently to honor heroes of the Finnish war. *The Bard* is eerie in character, the sort of orchestral fantasy that only Sibelius could have written. Of the three miniatures from "Pelleas and Melisande," the *Death of Melisande* is the most impressive. It is equally as moving in its own way as the music Debussy has written. The *Prelude to "The Tempest"* is convincing and effective descriptive music, with an ending that is particularly impressive.

All of this music Sir Thomas plays with a sympathetic insight, superb vigor, and poetic sensitivity. As in the case of his playing of the popular *Finlandia*, Beecham's performance of the popular *Valse Triste* emerges as the most sensitive and expressive version on records.

Beethoven composed three "Leonore" overtures, each intended to be used in connection with his opera "Fidelio," which was originally called "Leonore." Of the three overtures, the third is the most brilliant and

admirable work and in its own way equally as effective, as the recording by Toscanini and the BBC Orchestra tends to prove (Victor disc 15945).

Weinberger's "Under the Spreading Chestnut Tree" comes to us in another recording made by Constant Lambert and the London Symphony Orchestra (Victor set M-654). Lambert gives a more lyrical exposition than did Rodzinski; recently—a performance that makes for better continuity in this musically uneven and far from convincing set of variations. Yet for effect, color range, and recording, the performance by Rodzinski and the Cleveland Symphony Orchestra is the most impressive. To us Weinberger's "Schwanda-Polka and Fugue" is far more listenable and enjoyable music than the above work.

Of several concerto recordings issued recently, the most impressive is the performance of Rudolf Serkin with the Busch Chamber Players of the "Concerto in E-flat" by Mozart K. 449. The plangent and somewhat melancholic qualities of this work set it apart from most of his other concertos. It is a work that should be played expressively rather than brilliantly, to preserve its reflective qualities; and Serkin, with rare artistic insight, renders it in just this manner. The slow movement here is one of Mozart's loveliest.

Hindemith's "Der Schwanendreher" (Victor set M-659) is a concerto for viola and small orchestra, based on old German folk songs. Its final movement, derived from a mocking song about the man who turned the swans in the kitchen upon the spit (early 17th century), gives the work its name. The composer's treatment of the folk material is modern in spirit and somewhat intellectual, but not entirely devoid of emotional warmth. In the recording (Victor set M-659) Hindemith plays the viola with Arthur Fiedler's *Sinfonietta*. The work grows on one, with repeated hearings. The performance, although an authentic one, leaves one with the feeling that Hindemith is a better composer than he is a violist.

There is an ingratiating and happy little work by Fra Antonio Soler (18th century), which occupies a single disc (Columbia 69842-D), that music lovers should not miss. It is a concerto for harpsichord and organ, played by two splendid French musicians, Ruggiero Gerlin and Noelle Pieront. The unusual combination of instruments proves most agreeable in total blending.

The Liszt-Busoni "Spanish Rhapsody," played by Egon Petri and the Minneapolis Symphony Orchestra (Columbia (Continued on Page 494))

RECORDS

MUSICAL FILMS

Behind the success of the Cities Service radio concerts stands the personality of Dr. Frank Black, its musical director. Dr. Black has long been known for his adventurous spirit in radio, and his ability to make unusual programs.

Someone once said that Arnold Bennett, who wrote "How to Live on Twenty-four Hours a Day", ought to have known Frank Black. For the general music director of the National Broad-



(Above) Frank Black conducting the Cities Service Orchestra. (Right) Ross Graham, baritone soloist of the Cities Service Concert.

casting Company gets so much done in one day that he might well have furnished a chapter for the book. Besides carrying out a busy schedule at his office in NBC's Radio City, he finds time to give concerts in California, Washington, Boston, Cleveland, and other cities. One year he made fifty-eight round trips by air to Chicago. In order to conduct broadcasts from that city, and between trips he found time to conduct programs from New York studios, to keep up his work as a musical director (a full job in itself), and also to publish several volumes of transcriptions and original arrangements. To make every minute count, Dr. Black did much composing while flying.

He was born in Philadelphia, of Quaker parents. His father wanted him to enter a dairy business that the elder Black had founded, because he considered it more secure than the music and chemistry that interested Frank. Shortly after graduation the latter was offered two positions—that of a chemical engineer, and that of playing the piano in a Harrisburg, Pennsylvania, hotel. He decided on the piano job, and went to Harrisburg.

And so began the career of the present general music director of the NBC. After playing the

By

By *Alfred Lindsay* *Morgan* Assistant

Assisted by John Briggs

A Severe Critic

Miss Manners proudly boasts that her mother, an accomplished non-professional musician, was her first teacher and severest critic, and thus she remains the latter to the present day. Also to her mother she owes the levelheaded qualities that set her apart from the temperamental antics of so many other prima donnas. "One of my first self-taught lessons was to learn to be ready to perform under all conditions", she will insist, and she also claims that so-called "artistic temperament" is just a fancy name for bad

temporarily. "I was so for her that she had such a sensible outlook, for she had to bear up under many difficult appointments, before she attained her present disposition. For a long time she had to be content with intermittent programs on a local station. After a period of apprenticeship, she was given morning spots on the national NBC network. Her first came guest appearances, during one of which an executive of Cities Service happened to hear her voice and immediately telephoned the NBC artist's service for a special audition "for the soprano who's on the air right now." The result of the audition turned out to be a contract for the young artist to perform on Friday nights as the Cities Service prima donna.

Associated with Miss Manners on the program is Ross Graham, a young baritone born in Tulsa, Oklahoma. Like the soprano, he began his musical career early and at seventeen was making radio appearances. He sang with success for several years over stations in St. Louis, Des Moines, Little Rock and Oklahoma City, and later won an Atwater Kent Regional Contest. Then came a period when he was employed at Hot Springs by the Public Utilities, a subsidiary of the Electric Power Co. of Arkansas. "The Hot Springs (Rothaef), heard Ross singing in Hot Springs and brought him to New York, where the baritone made his debut at the Radio City Music Hall. He has been associated with radio ever since.

At the session of the Eleventh Institute for Education by Radio, held near the end of April at Ohio State University, Columbia's American School of the Air won three prizes for programs presented in the three series known as "New Horizons", "This Living World", and "Folk Music of America." In its special classification, the "Pursuit of Happiness" program was also given a first prize for the production called "Ballad for Americans", in which Paul Robeson, the Negro baritone, was featured.

Howard Barlow, conductor of the Columbia Broadcasting System Symphony Orchestra, was unanimously voted a Certificate of Merit by the National Association of American Composers and Conductors as the "outstanding native interpreter" of American music of the 1939-40 season; and Serge Koussevitzky, (*Continued on Page 496*)

piano all summer, he returned to Philadelphia to continue his musical studies. Shortly after he began composing, he moved to New York to study under Raphael Joseffy, the eminent Hungarian-American pianist. Despite parental disapproval of these musical studies, Black persevered. Shortly after Joseffy's death, need of money made him seek a position in a musical comedy orchestra, and it was in that field that he won his first success. A short time later he became music director for a phonograph corporation, and then he entered the field of radio, where he is rightly regarded one of the most versatile musical directors who ever appeared before a microphone, being equally successful in classical and popular fields.

Lucille Manners, the young soprano of the Cities Service program, has studied music since a child. At a very early age her ambition was to be a prima donna, and all of her energies were directed toward that end. There was, however, a bleak period in her life when her

dreams and faded from view. This was the time when, at sixteen, she worked as a stenographer in a small office in New Jersey; but during her spare hours she devoted her energies to the study of music, and gave singing lessons. Her evenings—much to the disgust of her fellow workers—were occupied with musical studies and vocal exercises; and she would rise at dawn to practice before going to her day's work. Her friends, however, might be fragile, but her looks are deceiving; and though the work was hard, she thrived on it. She has a modest, pleasant manner; in fact, she is a very agreeable person. Her voice, of course, is not perfect; but, this she energetically assures one, is a quality none too strong in her nature. She has reached her position as one of radio's most popular singers by sticking to her goal through thick and thin.

RADIO

MULTITUDINOUS MUSIC

Years ago, one of the most popular books in America was Gaskill's Compendium, a huge volume which set out to be a kind of universal dispenser of education and turned out to be a kind of printed combination of a course in a "boarding school" and a "business academy." Everything from bookkeeping to polite letter writing was included.

When the writer first read "Music for the Multitude," by Sidney Harrison, he could not help thinking of the popular book of other days. This is said with no disrespect to the new musical compendium, but rather in admiration; as few books have appeared which have included so much varied information about the development, the structure, and the human side of music, all compressed in three hundred and eighty-three pages. It is a very fine book for the layman who says, "I want to know something about music, but I don't want to take time to study music."



SIDNEY HARRISON

Of course such a person who reads this book is really studying music; and that, of a certainty, is the author's conspiracy.

The musically ambitious, but uninformed, reader who proceeds through this book in a leisurely manner, digesting what he reads as he goes along, should be able to get a lot of fun from this volume which attempts by means of diagrams and short cuts to make clear what others secure through instruction books and works on harmony. Interlarded with this is musical history, told in as palatable form as possible. For instance, this is the way in which the author tells of the difficulty Wagner had with "Tannhäuser" when it was first produced in Paris:

"Despite ambassadors and princesses, Paris remained obstructive. It wanted ballet. If only Wagner would write a ballet for the second act of 'Tannhäuser,' all would be well, since fashion-

The Etude Music Lover's Bookshelf

By

By
B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

MUSIC FOR THE CHURCH

If you ever had been a clergyman or a choir director, you would know that one of the most disturbing problems is that of getting the right music for the service in question. Harry Gilbert, organist and choirmaster of the Fifth Avenue

able late diners never arrived for the first act of an opera.

The fashionable late diners resolved to teach Wagner to respect Parisian customs. The gay young men-about-town, members of the Jockey Club, arrived in force for the second act of the second performance of 'Tannhäuser' and made an uproar.

"The third performance was postponed to a Sunday, when box-holders could usually be relied upon to stay away. But *Les Jockeys* forwent *le week-end* for once. They whistled; they played flageolets; they yelled. Princess Metternich observed, with patrician scorn: 'Away with your free France! In Vienna, where at least there is a genuine aristocracy, it would be unthinkable for a Prince Liechtenstein or Schwarzenburg to scream from his box for a ballet in Fidelio.'

Wagner withdrew the piece. But it inspired interest in him. There was even a short-lived project for a *Théâtre Wagner*."

The author, Sidney Harrison, is widely known in British musical circles as a pianist, teacher of music, and radio broadcaster. His comments upon American music are, therefore, especially

PIANISM

A great teacher of English in an Eastern university used to say in his classroom, "The author's first consideration is his point of aspect."

A new book upon the piano with a new "point of aspect" is, therefore, a delight to this reviewer who has read many books in many languages upon the instrument. Will Garroway's "Pianism" starts with an effort to make his readers, first of all, think about the instrument, their art and the reader's relationship to both. It is the first book we have ever seen which starts with memorizing, which is often a kind of caboose which the teacher couples on to the end of the train. But the book is not a book of reading, with many very practical suggestions, as it goes for the elements of a new construction, the new

BOOKS

Making Sight Reading Easy

By
Frances J. Rather

WHY CAN'T WE READ MUSIC just as we read a book or a newspaper, without halting, stumbling, stuttering, or, worst of all, complete collapse?

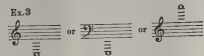
We can. If you were given a card like this



and were told to go to the keyboard and press down this note while you counted four, you would be reading at sight, and reading at sight is that there are a great many things. First of all are the notes themselves. Nearly everyone acquires the ability to read the notes on the lines and spaces. There are, strange to say, thousands who do not know the notes above and below the staves, so that they can recognize them with instantaneous accuracy. What note is this for instance? Quick now!



and what note is this?



Perhaps you knew them. Ten to one you had to look twice. You really should know them just as well as you know the notes on the lines and spaces.

Reading in Groups

This simple "lines and spaces knowledge" does very well, if all music were written in the key of C major. The next thing about sight reading, which is all important, is a thorough familiarity with all of the scales and keys, in both major and minor; and the only way in which to get this knowledge is by practice, practice, practice. It is literally impossible for one to be a good sight reader without an everyday, fluent knowledge of the scales and the arpeggios. Why? The answer is very simple. Sight reading depends not merely upon knowing the notes, that is, all of the signatures with their sharps and flats, but also upon the right fingers being put on the right notes. This is one of the main reasons for studying scales and arpeggios. When a signature is seen, the hand subconsciously falls into the form demanded by that signature. All the notes seem easier to read. There is nothing like scales and arpeggios to give one an at-homeness on the keyboard.

Next comes the matter of chords. These offer

great difficulty to some. Chords are the words in music. As a matter of fact, compared with words to which we accustom ourselves when reading in a book, they are relatively few. There are only about fifteen widely used chords in each key, or less than two hundred in all. These, of course, appear in many inversions, positions and arrangements of notes, which somewhat complicate things. The ten year old child may have a vocabulary of three thousand words. No musician ever has to recognize over three hundred chords.

We knew of one student who helped his chord sight reading by placing the chords in a standard hymn book very rapidly and very accurately. A knowledge of harmony helps immensely in reading chords. There are few good advanced sight readers who have not studied harmony.

All this leads to reading in groups, or reading in phrases. When reading a book it seems that it is done in separate words. On the contrary, many words are being read at a time. The historic cases of Macaulay and others, who are said to have read a whole page at a glance, can be paralleled by that of famous conductors. John Philip Sousa schooled himself to read a whole page of score at a time. A pianist frequently used to cut a hole out of the center of a piece of paper so that only one group or one measure may be exposed. Try this, and look at this measure while counting ten, then, on a sheet of music paper, write down as much of that measure as possible.

This of course, is a kind of mental photography for which a very special technic can be invented. That is, an ingenious and conscientious teacher might take old copies of standard compositions and cut out measures, phrases, involved chords, or groups of notes, and paste these upon suitable cards to be used as flash cards. These might be arranged progressively, and the time of exposure to the eye may be progressively shortened from ten seconds to one second. To do this right the understanding teacher would have to prepare and adjust special note cards for each pupil. This kind of individual service in all branches represents perhaps a phase of the highest form of teaching.

Keyboard Orientation

Being at home on the keyboard is, of course, of great importance in sight reading. The keyboard of the piano is four and a half times as long as the finger board of the violin. True, all of the keys of the piano are definitely and visibly fixed. Each key gives forth one tone. On the violin finger board, for instance, there is no visible marking. The player therefore must play by position. On the piano keyboard, however, the player who plays by position must cover with

two hands, each doing a definitely different thing, four and one half times the area. If the violinist had to look where he placed each finger, he would never play fluently. He is forced to play by position, as are practically all of the players in the orchestra. The pianist, unlike the flutist or the clarinetist, may find himself playing not one line of notes but ten lines of notes. Therefore the disciplined action of ten individual fingers. Therefore position playing is even more important to the pianist, who would be a good sight reader, than to the violinist or other orchestral players. This means that the student should form a strict habit of always sitting in the same place before the keyboard. One successful teacher used to say: "Always sit so that your belt buckle is exactly in front of the keyhole on the piano." Then form the habit of playing as much as possible without looking at the keyboard. Playing in the dark is a good preparation for this. Do not say that you cannot do it. Anybody can, who tries hard enough. You have heard the amazing sightless pianist, Alec Tepleton, and have noted the fine abandon with which he plays. This is all position playing. His errorless performances of very difficult music are due to the fact that he did not have the "feel" of where each invisible note is. In sight reading one needs all of his "eye-power" for the notes. If one has to divide it with the keyboard, he will never become a sight reader. Better make a thorough job of it at the outset, and never, never, never look at the keyboard.

Prepared Attack

Prepared attack, by which is meant looking ahead, keeping the eyes ahead of the fingers, and, when possible, placing the fingers over the proper keys, either in close or widely spaced distances, in advance of the moment of striking, so that the tones may be played on time, and without halting or hesitation, is of great importance. This was given particular emphasis in an article by the present writer, which appeared in *The Trumpet* (August, 1930) under the title of "Preparedness of Attack as an Aid to Sight Reading."

An additional suggestion for gaining at-homeness with the keyboard is that the player have frequent practice in striking tones including wide skips, as, for example, skips of two thirds of an octave, or even more, extended ones, such as skips from low bass tones to treble tones of varying distances. Much practice in this work may be useful before the skips can be made with ease and accuracy, and without looking at the keyboard.

Note Values, Time and Rhythm

Thus far we have considered only location of the notes on the printed page and on the keyboard. The matter of note values and time, which give rhythmic design to music, can be taught only through careful training. If we have a nervous spasm when suddenly seeing a group of "two against three" or "four against three", there is only one thing to be done, and that is to work out this problem with yourself. Get such a little book as Charles W. Landon's "Playing Two Notes Against Three" and set at work. So long as you are bothered by rhythmic problems, syncopations, and so on, you will never become a good sight reader. These problems are very much like learning to swim. One struggles with them, and suddenly the knack comes and it is amazing how easy it is.

Fingering

Careful adherence to (Continued on Page 483)

"DO YOU REALLY LIKE TO TEACH such little children?" other teachers ask me. "I wouldn't have the patience; how do you get over their level? Would you not rather have older pupils?"

The average music teacher seems to have a certain distaste, which is really fear, for teaching very young children—children between the ages of three and eight. They suggest that the parent "wait a year or two until the child shows interest or is more physically developed." This is because it seems difficult, like being especially trained to teach in a nursery school. Actually, the teaching of music is very much different from teaching a group of little children together. It is neither difficult nor tiresome. It may be very restful.

I began some two years ago to experiment with the little tots. It was at first definitely an experiment. I am a school teacher by profession and a music teacher by avocation. Five hours every day are given to older, upper grade children—I probably could not successfully get down on the primary group level. But with music is another story. The child comes to school casual, and between the ages of four (if three seems preposterous to anyone but a mother) and eight, he is a vitally interested individual, interested in anything. That solves the attention getting problem. One does not have to have much more than the ordinary amount of patience to instruct someone eager to learn.

My first experiment was a boy, just turned four. Since then there have been a number of beginners between four and six and a half, and all taught by the same method. They are all promising, and none were failures. The method is so simple and easy, and so alluring, that perhaps others may make use of it.

And So the Work Begins

The pre-school child, and even the primary pupil, has a very short interest span; therefore my little folks come three times a week for twenty minutes. The order of days is unimportant, although Monday, Wednesday, Friday, and Tuesday, Thursday, and Saturday are helpful, if the child is playing and must practice in between classes. At the very beginning, daily lessons will work equally well.

The first lesson is generally not a music lesson at all. We examine the piano: the keys, the pedals, the music rack, the harp—and the child stands on a chair to see the hammers make the sound. Then we learn the first seven letters of the alphabet if the child does not know them; and very likely he will not. The letters may be taught in any order, not necessarily alphabetically. The teacher may make up various devices for helping the child to remember them. For example, E may be a doughnut with a piece eaten out; and E may be a fence with three poles, and so on.

Give the pupil a large piece of paper and a big pencil or a crayon, and let him draw the letters, point to them, name them, drilling over and over again. He should know about three before he goes home, and the next day he is to teach the next lesson. You do not need to talk down to the child at all. I tried it once and was so rebuked that I have never done it since. Neither does he want to have music in the manner of fairy tales, or Fairy Christmas or some such nonsense is silly, and the child will know that instinctively. Usually, because the child is going to play the piano,

Playing the Piano Between

Four and Eight

By
Theodora J. Foth

I let him play anywhere—using his fingers as they come, right and left hand separately: right, 1 2 3 4 5 and back; left, 5 4 3 2 1 and back.

The child loves to have something really to hand. It is *unimportant*, for at least a month, and, depending on the size of the child's hand, probably for much longer. If the teacher plays correctly, the child will imitate her to the best of its ability. A child cannot, however, stretch nor even strike firmly certain combinations of notes if he uses the adult hand position; and he should not be made to try.

We Learn the Keys

The next step is to teach the keys on the piano. This must be done so thoroughly that the child knows them exactly on demand. It is impracticable to use a chart; we never play the piano from a chart. It is much easier simply to teach the keys as they are, starting on middle C and working both up and down. The child will not remember the keys in alphabetical order by this method, but will recognize them immediately by their relative position when he approaches the keyboard. He may discover for himself that they run alphabetically from A, later on.

For example, C is the key on the down side of the two black keys. That is always a C. Let the child find all the Cs, and play them. He has already learned, probably the first day when examining the piano, that going to his left is down and going to his right is up. This is based on pitch, and it may require a few days of repetition before he remembers it. By no means, teach the child that C is "do" or show him its notation at this stage of learning. The little child can do only one thing at a time and do it well; but he can do that very well if he tries. The teacher must remember that rule and be content to work step by step. Show the child middle C, however, and teach him to walk away from the piano, come back and play it, as distinguished from all other Cs. All the other notes should then be taught relative to the black keys and so on.

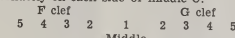
For example, B is on the up side of the three black keys and on the down side next of C. D is on the up side of C between the two black keys. Play games with the child by letting him name, play, call out or point to keys as he learns. This may take from one to several days, depending on the individual; but he should know it very thoroughly, without external aid and without prompting from the teacher, before going on.

After the child knows his keys, take a large sheet of paper and draw on it big staves, placing correctly the G and F clefs. The child is always fascinated by these and also quite happy to learn

their real names (not something fictitious) and to draw them. With a little practice at home, he will be able to make them quite acceptably, even at four years old.

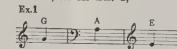
Perhaps you are saying, "The child has done no playing all this time." Yes, he has played, in the five finger position, various combinations like the following: 1 3 5 5 3 1; 1 2 3 5 5 4 3 1; 1 3 5 5 3 2 1. Also he listens to the teacher and plays after her, finger combinations in different rhythms; perhaps he goes behind the piano, listens and then tries to find the place and the tune the teacher played. This is a part of every lesson. Usually we make up words for the five finger combinations—about holidays, the weather and other things.

I cannot say too strongly that it is unwise and definitely defective to teach one staff at a time; it makes a child lame. He becomes probably (since the treble is generally the taught staff) a bass cripple. Having learned to know the clefs, the child learns next to recognize middle C, which is the only note belonging to both clefs. He draws middle C in both clefs. He finds it in music and also the clef to which it belongs. Any music will serve. Then, he is taught the notes in the manner in which he was taught the keys—alternately on each side of middle C:

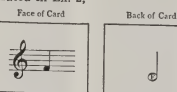


f g a b c d e f g taking b and then d in pairs, perhaps two or even four a day.

Here is a device which has not been seen on the market. After the pupil has learned the notes from F on the F (bass) staff to G on the G (treble) staff, and has written them himself a number of times, as in Ex. 1,



always with the staff large and free, for convenience, he receives a set of cards, with each card bearing one of the notes he has learned, as illustrated in Ex. 2.



Note: The name of the note is placed on the reverse side of the card, exactly back of the note, so that it cannot be seen through on the face side. Quarter notes are very convenient for use in teaching the names of notes, since they are clearly and readily seen.

(Continued on Page 492)

Music and Study

with the French "nasal," which is positive, pleasant to hear, and not incorrect. Do not confuse nasality with the French "nasal," which is positive, pleasant to hear, and not incorrect.

Pinched or Tight Voice. We have asserted that the vocal chain is as strong as its weakest link. When there are these weak links, no matter how hidden or insidious, the mechanism does not run smoothly. Then the tone is heard as "pinched" or "tight."

Diverse Quality. The old Italians are said to have striven for homogeneous quality throughout the range. Marked quality changes often are the result of faulty registration. If on the same pitch bright and dark vowels do not indicate equalization of quality, careful liaison has not been sought. Following the advice of Garcia, to palm them in practice helps to secure the desired equalization.

Smuffling. Not quite a nasal tone but closely related in character is smuffling. The ear hears a tone akin to that coming from an individual afflicted with a head cold.

Too Thin. Civilization and consequent sedentary conditions of living tend to repress, from infancy, the full employment of the vocal organs. Hence we are prone to speak with something approaching the oral quality, or that produced largely at the lips with the vowel weak. So, when we try to build a voice, the strengthening process begins very often with a quality that is too thin.

Throaty and On The Throat. Throatiness and its near relative the "on the throat" characteristic, are ugly qualities that, together with nasal-

ity, are the most difficult to eradicate. In these pathologies the head line either is lacking or nasal sounding, and the stream of energy proceeding from the chest finds interference in muscles operating stiffly or out of alignment with the correct processes of singing.

Tremolo. Tremolo is a shaking or trembling of the voice. One cause of tremolo would appear to be forcing or strain. Sometimes this fault is present in voices whose owners seek to make a purposed vibrato tone.

White Voice. The author has found various definitions of the term "white voice." Generally, this type of voice is considered colorless and to lack the ringing and vibrant qualities. Probably a cause is located in insufficient approximation of the vocal cords.

So we come to the end of our listing of pathologies heard by the trained ear of the instructor in voice. Do you ask whether there is any general and inclusive remedy for all pathologies that are not of an organic nature? The first answer can be the advice to strive earnestly to sing correctly, for as darkness fades automatically before sunlight, so functional pathology should cease when the voice is rightly produced. The second answer is given in the form of a principle. Assuming a characteristic tone peculiar to and identifiable with each anatomical region of the vocal mechanism, such as the front head, back head, front mouth, and back mouth, or throat, ideally in the full and complete sound of the voice no one region should be predominant or too subordinate or inadequate—unless it be on low or high notes or for some purpose of interpretation.

Pivoting Principle for Broken Chords

By Ruth Dynes

In playing broken chords it is necessary to pivot with one or more fingers.

For instance, in a passage such as this measure from Chopin's *Study in A-flat Op. 25, No. 1* (*The Solist's Harp*), it is impossible to stretch the full chord. Neither should one leap nor pivot from one note to another, if the passage is to be played smoothly and quickly.

What is necessary is to pivot on one of the keys.



In the bass of the first group it is obvious that one cannot reach from A-flat to C, that is, from the lowest note of the group to the highest.

What is to be done? The fifth finger plays the A-flat and the third finger plays the E-flat.

Here the third finger pivots, with the arm moving loosely from the shoulder, until the second finger and the thumb fall directly over A-flat and C.

The second group is identical. In the third group the third finger pivots on E-natural instead of E-flat.

The fourth group is the same as the third. Now in the right hand, or treble, the third finger plays B-flat, the second finger plays the third finger plays E-flat; and here the finger pivots, moving the arm and the shoulder until the thumb is in position, directly over the

low E-flat. C is taken with the second finger, and now again this is the one on which to pivot, in order to place the third and fifth fingers directly over E-flat and A-flat.

The second group is identical.

When pivoting is done with the fourth finger on E-natural, which throws the arm and thumb in position to play the lower E-natural. The fourth group is the same.

With a little thought on the correct pivoting finger when playing broken chords, great smoothness and velocity can be easily acquired. Loosening the whole arm from the shoulder, for each adjustment, is of course necessary; the swinging of the arm from the shoulder is very slight, and yet indispensable for perfect freedom.

When tremendous speed is desired, it can be attained comfortably, with this pivoting principle understood and applied.

Verdi's Simplicity

Verdi's simplicity is shown by his aversion to distinctions. Born at Busseto, the Italian government informed him, after the great artistic triumph of "Falstaff," that he was to be made Marquis of Busseto. This evidently discomfited him terribly, as he wrote to the Minister of Public Instruction, "I hear from the newspapers that I am to be given the high title of Marquis. I now appeal to you in your understanding as an artist to leave nothing undone to stop this. This will in no wise lessen my gratitude, which will be much more if the intended honor does not become an accomplished fact."

Needless Decay of Voices

By Edward Ellsworth Hipsley

"Why do so many voices fade at an age when they should have scarcely reached their prime?" asked one of my pupils recently. To which the writer could promptly give the ready answer, "Because they never learned to sing properly."

We heard Patti sing at sixty, with the same velvety tone and pearly scales as when we were raised to her "seventeenth musical heaven" by her incomparable *Una voce poco fa* at the zenith of her career in 1889. And her very last appearance, at seventy-two, when she sang at Albert Hall of London, October 20, 1914, for the Red Cross War Fund, drew the press opinion that "her voice retained a marvelous degree of freshness, and its timbre was still beautiful as it faded to silence for the last time in *Home, Sweet Home*." Certain it is that at fifty-two, when most singers have been long "retired," we heard her do the *Batti, batti* and more especially the *Ve-dei carino* in "Don Giovanni," at her farewell series in Covent Garden Theater, with such perfect beauty and purity of tone associated with impeccable musicianly interpretation, as have held them in memory ever after as the criterion to which all other singers might aspire but never achieve.

Nor so long as memory lasts shall we forget how Edward Lloyd, at sixty-four, thrilled a packed Albert Hall by his ringing A above the staff in the final cadence of *He shall break them like a potter's vessel* in a Royal Choral Society performance of Handel's "Messiah." Battistini and Chailapin both thrilled audiences when they were well past sixty. Yes, and we every day associate with a baritone, one who devoted many years to vocal training but with no particular urge for a "career," but whose voice, at one year less than seventy, is, to quote, "more spontaneous in production, more flexible, and more rich in color, than in any previous period in his life."

But, young singer, these things are not accomplished in a year or eighteen months of study. All of them come through many, many years of continual study for freedom of tone production, and for the development of the voice nature to have her way, without the following of false gods of dramatic stunts and driving the voice into feasts for which the Creator never intended its delicate organs. At the side of the paths of the wonderful artists just named lie the careers of some of the most gifted singers we ever have heard, principally because they had not the divine urge to do things with the purest of vocal art, whether it should take three, five, ten, yes, or twenty years of ceaseless striving. Lilli Lehmann and Lillian Nordica achieved great things and grew with advancing years, but both were consumed by a holy zeal that led them to be satisfied with nothing short of perfection. Follow in their way, young singer, and you may overcome even many of your natural limitations.

Do You Know?

The compiler of one of the most successful pianoforte methods in Beethoven's day was Daniel Steibelt, who was born in Berlin in 1765 and died in St. Petersburg in 1823. He was a man of reprehensible character and after a successful career in Paris was obliged to leave for London because of dishonesty.

Some Problems of the Choirmaster Solved

By

William H. Buckley



The Famous Mormon Tabernacle Choir

The Choirmaster's Preparation

Aside from thorough musicianship, every choirmaster should have a knowledge of the fundamentals of voice production, and should have studied this subject sufficiently to be able to give effective instruction in all its branches, whether he is gifted or not with an attractive solo voice. The organization of classes for group training in singing will develop a supply of new voices that will be able to supply potential candidates for his choir. The classes should receive exactly the same instruction in the "placing of the voice," tone building, the management of the breath, articulation, ear training, and sight reading, that they would get in individual instruction. Naturally the results will not be so satisfactory as individual lessons, but the fee will be so small, due to the instruction being given to the group, that many of the younger members of the congregation, as well as some of the adult choir, will be glad of this opportunity. Do not give this work free of charge, since the public has no appreciation of that which they get for nothing. The fees should be payable in advance, monthly, with no deduction for missed classes, in order to insure regular attendance.

If the choirmaster has studied boys' voices, so much the better. Boys' classes, meeting at least twice a week, can be organized, and occasionally composed of boys and men only will prove an added attraction at the church service.

Make Friends of the Music Committee

The Music Committee is the main line of communication between the choirmaster and the church "Board." If the choirmaster is aggressive, competent and industrious, with a real zeal to give his congregation the best possible service, he will find the music committee of inestimable help in carrying out his plans.

In one church we had paid soloists who were accustomed to doing all the solo work in spite of the fact that there were ten or twelve volunteer members who were studying singing. These were getting no special opportunities to use their talents, so I wrote a letter to myself asking that volunteer soloists be used occasionally for the offertory, in order that the choir should attract and keep trained voices in its membership. The chairman of my Music Committee readily signed

this and mailed it to me. Thus, when the new policy was instituted, the soloists had no cause to criticize the choirmaster; and, since they knew better than to criticize the Music Committee, not the slightest unpleasantness resulted from the change.

Fortunately, the disciplining of a choir member, for insubordination or other misconduct, is seldom necessary. If such occasion does arise, the choirmaster is fortunate if he has a committee that will stand behind whatever action is taken. The correct procedure in such cases was illustrated when a choir member of long standing appealed to the Board to set aside a decision of a new choirmaster. The board referred the case to the Music Committee, who, on learning the facts from the choirmaster, wrote to the member that the matter related to the internal discipline of the choir, in which the choirmaster is the final authority. This ruling permanently established the authority of the choirmaster in that church.

Enlist the Congregation

The choirmaster should always expect loyalty to the choir from members of the congregation. If he is willing to suppress any derogatory expressions of opinion regarding his singers, he will soon cure people of the habit of making them. He can build up a "choir spirit" by passing on

to them any kindly remarks which are heard about their services and those of his soloists. By consistently maintaining this attitude, he will find that, in a short time choir membership will be looked upon as a privilege rather than a duty.

The choirmaster has a right to expect loyalty also to himself from his congregation. No one in his sober senses would undertake the extensive and expensive preparation necessary for a modern church appointment, if he did not feel that his gross income would be at least three times the modest stipend paid by the average church of today.

Be the Minister's First Lieutenant

Cooperation with the minister is a prime necessity in church work. A pastor who refuses to cooperate in the musical service of the church will be rarely found; but if so unfortunate as to find himself associated with one of this type, the best course for the choirmaster would be to make a change to another church as soon as possible. It must not be forgotten that we belong to a noble profession, and that our self-respect is one of our most valuable assets.

Two instances of lack of cooperation between music and pulpit stand out in the writer's memory. In one a Christmas Sunday evening musical program had taken up so much time before the sermon that the minister announced the postponement of his sermon for a year and closed the service.

In the other case, a choir mistress asked the rector of a prominent Anglican church if the evening service could be shortened in order to permit the presentation of a "Festive Cantata." "Cer-tain-ly not," he exclaimed.

In spite of this rebuff, the choir began the cantata after the sermon; but, when the first two numbers had been given, the rector pronounced the benediction and dismissed the congregation. He later relented, however, and permitted the complete presentation of the cantata at the following Sunday evening service. Neither of these incidents could have happened if there had been a sympathetic understanding between the minister and the choirmaster.

In one appointment we looked forward to the informal service which was made upon the pastor every Thursday morning. The services for the following Sunday were discussed and arranged at this conference, so that the program was ready for the printer in good time; and the choir rehearsal for the following evening could be planned intelligently. It took less than an hour a week and it paid well in more effective service.

The Rite of Rehearsal

Rehearsals should be flexible and avoid a formal routine; and yet there are items which should always have attention:

1. Hymns for the ensuing Sunday
2. Anthems for the ensuing Sunday

ORGAN

Music and Study

3. Anthems for the second Sunday to come
4. Some new work, sacred or secular, for future use

5. A final review of the Anthems of the coming Sunday, with the choir rising, standing, and sitting, as in a regular service.

Depository is an important factor. Be as particular as a drill sergeant, in seeing that the choir members rise exactly together. At first this requires frequent rehearsal. Where the choir-master faces his singers, a nod is a sufficient signal. If he cannot be seen, a particular point in the introduction should be definitely chosen and marked on each copy of the music. When, at the conclusion of an anthem, the organ continues for a few measures after the final voice parts, be particular to have the choir "hold the picture" to the end. Copies of music must be held open without further movement; the standing position must not be relaxed until the signal is given to be seated.

Attack and Release

The same concerted action must extend to the singing of each number. Not alone is this true of the beginning of each phrase, but also of each syllable, which must be sung with the same vocal inflection on the part of all, and must be started and quitted at the same instant by all singers, else there will be slovenliness in the general effect, if the words are not completely lost.

The Thrill of the "Mike"

Nothing will keep a choir more "on their toes" than an occasional opportunity to sing "over the air," with the imagination inflamed by an unseen audience.

When preparing for a radio performance, take into consideration the limitations of the microphone. Neither *fortissimo* nor *pianissimo* singing will register well. One of the main factors for success in this field is ease and purity of tone. Some of the most beautiful softer effects may have to be omitted, but some study of his choir from the monitor's "box," during a studio rehearsal, will show the limits beyond which he must not go.

Soloists with the group should rely entirely upon beauty and clearness of tone, and not at all upon power, for their effects. Too abrupt changes from soft to loud, and vice versa, must be avoided. The more easily everyone sings, the better will be the results.

1. Sopranos should sing facing in a line parallel with the face of the microphone.
2. Tenors should sing in a line slanting across the front of the microphone.
3. Contraltos and basses may face more or less directly into the microphone, depending on the resonance of the voices.
4. Duets, trios, and quartets will be better balanced, if these points are considered.
5. If possible, always rehearse at the studio, and test results from the monitor's room.

A normal seating arrangement is as follows:
2nd Tenors 1st Tenors 1st Basses 2nd Basses

2nd Contraltos 2nd Sopranos

But numberless experiments have shown that the following distribution gives the most satisfactory balance for programs broadcasted by the writer's choir.

2nd Sopranos 1st Sopranos
Tenors Organ Console 1st Contraltos
2nd Contraltos 1st Contraltos
The sopranos may (Continued on Page 486)

Scales Are Fascinating

By Janet Nichols

Some may not believe it but scales are fascinating if we will only let them be. Of course if we play all of the scales in the same old way, day after day, they quite naturally become as boring as walking to the grocery store by exactly the same route day in and day out. If you are that kind of a person there is little that can be done; but there is no need to be that kind of a person.

What about a little variation?
It will be necessary to keep your sheet about you to play the scales in this manner—



The object is finally to play a four octave scale but we do so by ascending a fifth higher on each new attack, our stopping places occurring on G, D, A, E, B, F and C.

Now that we have ascended the scale four octaves it will be "fun" to descend the scale in the same manner. The stopping places will occur on F, B, E, A, D, G, and C.

Another fascinating way to play the scales, and one that will aid in perfecting the fingering habits, is to play the scale one octave the first



JUDGES OF THE METROPOLITAN OPERA AUDITIONS
Left to Right, Earle Lewis, Assistant General Manager; Edward Johnson, General Manager; John Esquire, Edward Ziegler, Assistant General Manager; Maestro Willard Pelletier, Conductor.

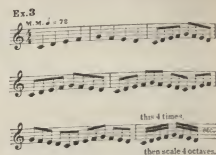
time, and each time thereafter add only one new note—



Of course it is well to learn how to descend in this manner also.

To attain uniformity in scale playing it would be

helpful to work out the following illustration—



Also, with the metronome set at 72, the scale may be played one octave up and down in quarter notes; two octaves up and down in eighth notes, three octaves up and down in triplet eighth notes, four octaves up and down in sixteenth notes. Notes may increase notch by notch until it is possible to play with the metronome at 160.

If further variety is desired, play five octaves up and down in quints, and six octaves up and down in sextiles. If one forms the habit of playing the scales in the order of the Circle of Fifths it is beneficial to play them in chromatic order.

And, of course, scales may be played in parallel and contrary motion, in thirds, sixths, and tenths, and in various rhythms. With all of these possibilities we surely must agree that "Scales are Fascinating."

To Strengthen the Third, Fourth and Fifth Fingers

By Paul Fouquet

The following exercise will be found very beneficial in developing the strength and agility of the third, fourth and fifth fingers. Starting with the right hand, hold the thumb and second finger lightly together, play C-sharp with the third finger and proceed chromatically with the following fingering:

3 4 4 5 3 4 4 5 3 4 4 5 and so on.

It will be noted that in ascending the third finger will play over the fourth and fifth and in descending the fourth and fifth will play under the third, excepting in those portions of the scale where the two white keys occur, when the fingers will assume their normal position. The left hand will be fingered thus, starting on C-sharp:

3 4 3 5 4 3 4 3 4 3 5 and so on.

The remarks applying to the right hand are, of course, applicable to the left one but in reverse order.

Played with a variety of tempos, rhythms and accents, the right hand will be especially prepared for the study of the Chopin *Etude Op. 10, No. 2*; and the left hand will certainly gain in strength and suppleness.

Do You Know?

Many universities abroad do not give musical degrees. The first English musical degree was given by Cambridge in 1463; this was followed by Oxford, 1499; Dublin, 1615. No other British University gave degrees until 1879, a gap of two hundred and sixty-four years, when London University gave the degree; this was followed by Edinburgh, 1893; Manchester, 1894; Wales, 1894; Durham, 1897; Birmingham, 1905; Ireland, 1908; Sheffield, 1931.

Band Pageantry

By

Mark H. Hindsley

Assistant Director, University of Illinois Bands, nationally known authority on the Marching Band

THE MODERN BAND is a highly versatile organization, bearing very small resemblance to the band of years past. It was not so long ago that the band was conceived as a type of musical organization considerably low in caste, made up largely of brass and percussion instruments, whose function was making music of a boisterous type for outdoor occasions, and whose principal use was the leading of military and civic parades.

Its musical repertoire definitely categorized as "band music," did not go far beyond the march form. The march was its peculiar stamp and signature, and when a band essayed music outside of this class it was considered a transgression. The famous bands of men like Sousa and Gilmore did much to dispel this impression and to prove that potentially the band is a concert organization comparable to the symphony orchestra. But, in general, the public has been reluctant to accept it as such, and too often the band groups of the country did little to advance their recognition as musical organizations of high caliber.

We remember a newspaper write-up of a band concert of only a dozen or so years ago which stated that the program was made up of "Classical, Jazz, and Band Music." Surely, this must have been an admission that the band had reached a point in versatility—but still there was the insistence that there existed a separate type of music, namely, Band Music!

Those of us who have lived and worked with bands all our lives know what great progress has been made in the refinement of the band, in the elevation of its musical standards, and in changing the popular conception of the band. Enterprising bands in the professional, university, and public school fields, have kept the standard continually rising, and have been responsible for the growth in interest, in enjoyment, and in the participation in bands. Most people like to hear a band play; but where they previously expected to hear them in proscribed settings and on limited occasions, they now are becoming accustomed to hearing bands on occasions and in settings of greater variety. No longer does the public feel that "We like band music," but rather, "We like to hear bands play music."

The versatility of the modern band, however, is such that it not only has learned to play a



The versatile University of Michigan Band shown in two special formations.

better class of music, but also has lost none of its effectiveness for performing on those bright occasions when bands have traditionally furnished the music and the pageantry. In fact, the variety of music played, the development of the instrumentation, and the vast technical and artistic improvement of bands have made them far more effective for pageantry than ever before. Professional bands have confined themselves almost exclusively to concert performances, but the school bands, with their unlimited youthful vigor, have taken the lead in creating out of door musical and marching spectacles that have entertained and inspired through throughout the country.

Until a few years ago the development of the concert band and the marching band proceeded separately, although their growth was somewhat parallel. Some bands grew practically all of their attention to the creation of music of the new order, with little consideration for marching, while others remained in the "same old rut," as far as music was concerned, and specialized in marching maneuvers. Thus we had on one hand those band organizations attempting to raise the standard of band music, and on the other hand a group of bands clinging to the old musical standard but bringing to a high degree of perfection the military features of the band in marching and formations. The latter group had

a wide popular appeal because of the sensational nature of its performances, but to a large extent its activities counteracted the work of the concert bands so valiantly working to make the public conscious of the potentialities of the band as a superior musical medium.

The Versatile Band

In the course of time, however, each type of band began to see the value of the other: the concert minded organizations began to think more of their marching and their performance on parade, and the marching minded organizations became conscious of their musical deficiencies and made efforts to remedy them. Here, then, was realized the importance of the band as a "musical individuality," for the fine points of concert performance were brought into union with the advances in parade technique. Today the trend is toward maintaining a balance between concert and parade activities, which marks the band as an excellent type of musical organization.

There are, perhaps, still in existence prudish bands which make a display of their newly found cultural standing and who look down upon all parade work and band pageantry as beneath their dignity. Others are content to remain on



the lower level as far as music is concerned, and to devote themselves to the exploitation of the sensational, without regard to deep and lasting values and musical significance. The majority, fortunately, welcome the opportunities to develop the scope of the modern band, bringing to the public the finest of music on the concert stage, and the finest of musical pageantry on the field or street. It is this versatility which lends the band so admirably to the youth of the nation, adapting itself to the pulse of the people, stimulating local, state, and national spirit, and all the while providing diversified training in the most important of the fine arts, and in the additional art of working together which makes for good citizenship.

Now there are recognizable differences in the two phases of band activities. From the musical, cultural standpoint the concert band is, of course, all important, both to band members and their audiences, and while the parade band is able to make some contribution, it is of little direct consequence in comparison. From the entertainment standpoint, and from the standpoint of contributing to school and community affairs, the marching band has the greater appeal to the large mass of people, and because of this appeal popularizes itself to the extent that its mere

BAND and ORCHESTRA
Edited by William O. Revelli

serious music receives greater attention. From the educational standpoint, both the concert band and the parade band are of extreme importance, and both are necessary for a balanced program of instrumental music training and activities.

In the school band program it is necessary to determine the proper relationship which should exist between playing and marching. For some years we have been an exponent of the marching band, and have been on the offensive in its development. This offense has not been without reservation, however, for we have tried to shield the band from overemphasis upon marching maneuvers. In every case we approve the conservative course for marching in the general band program.

Every school band should be able to march. A band is not fully competent unless it can march as well as play. It should march well enough to do itself credit, and to fill its place with honor in school and community functions which require or invite its presence. It should march well enough to implant in its members all the educational, disciplinary, and character-building attributes of marching. It should march better than "well"—it should march superbly, sensationally, if possible.

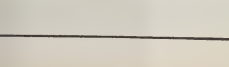
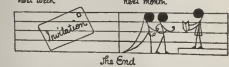
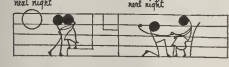
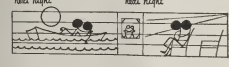
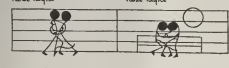
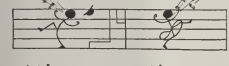
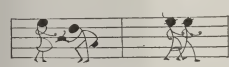
After all, however, a band is a musical organization, and its primary purpose is to play. The playing program must be kept uppermost, and a band should never march on the field than it plays on the stage. This is a principle to which we hold unceasingly, and it is very disturbing to have it otherwise. Those bands that march better than they play may make a great impression on a musically uneducated public, but in most cases these bands would make almost the same impression (or even a better one) if they were to cease playing altogether, except for the drums. What our bandmen must realize, participants and leaders alike, is that it is the combination of good playing and good marching that makes for the greatest effectiveness in a parade program, and which makes a *real* band. The parade activity must appeal both to the artistic eye and the artistic ear.

The marching band not only should play well, but it should play the pleasant quality of music which is appropriate to the occasion. To be sure, the band must play marches while marching, but they should be marches of musical merit, played artistically rather than mechanically or for the sake of volume and rhythm alone. In a program designed for a football game there may be a greater variety of music—rhythm must predominate, of course, to provide the spirit which the occasion demands, but the well trained playing band can inject into its programs short excerpts of semiclassical and popular numbers, play them with symphonic effects, and enhance greatly the worth of the parade performance. Even popular music may be entirely appropriate in the parade program, providing it is good popular music and is played in a manner befitting the character of the band.

Opinions in the matter of some of the practices that are now becoming prevalent in marching band programs are varied, often at odds, and always a matter of taste—for which there is no accounting, as the old phrase goes. I am concerned with the standard of school bands all over the country, not with the idea of regimentation into an unalterable mold, but with the feeling that the school (Continued on Page 491)

Boy Meets Girl A Song Without Words

By
HARVEY PEAKE



Strings and Tones

By J. W. Huff

SO FAR IN THE DIM PAST that we know very little about it, a hunter shot an arrow while out searching for food. The musical tone emitted by the twang of the bow-string did not escape his notice. The hunter was not only observant but also curious, and he found that he could reproduce the tone by plucking the string with his fingers. Later it was discovered that more than one string could be plucked simultaneously, producing tones that were pleasing to the ear.

Thus was born the germ of the modern violin. However, ages were to come and go before we were privileged to hear the viol which served as the pattern for the violin, just as ages had passed before the harp preceded the viol. The harp, in use some three thousand years before Christ, is undoubtedly the first stringed instrument on which certain specific sounds were produced by the plucking of the strings.

We know that the Egyptians made harps of many strings and discovered the improvement of tone production by the employment of sound boards. They were the first, too, to make use of pegs for tightening the strings.

Both the Hebrews and the Assyrians developed the use of the harp and undoubtedly not only made improvements but also added to the beauty and ornateness of the instrument. Later the Assyrians produced the dulcimer, the strings of which were struck by hammers. This was the forerunner of the piano.

Then in Greece before the Christian era, an insignificant string, stretched across a number of bridges on an instrument called the "monochord," was used to measure the intervals of a scale.

So it is easy to see that the definition of music is "sound" and that sound is vibration.

Harmony Versus Discord

THE SCIENCE OF MUSIC has definite, unchangeable laws based on our knowledge of sound. The student should discover what really makes harmony and what produces discord. He will find that there is a rule that unalterably affects sound, and that the pleasant quality which we call music is produced on one or more strings of the violin, is known as "harmony." An unpleasant sound is defined by musicians as a "discord."

It does not matter when or where music is written or played, or how crude or harmonious the music of past ages may sound to our ears, it will be found that all music depends upon some kind of a scale.

Play a number of notes from C to C on the violin without regard to the laws of harmony and you will produce a scale that is most unpleasant. Now play the scale: C, D, E, F, G, A, B, C. It will sound pleasant and satisfying to our ears, because it is built up according to the laws of harmony and because we have heard this scale of C major from infancy, more than any other scale. This scale is founded on the vibrations of the notes that compose it. From it we get the C chord—C, E, G, C.

One of the first evidences of a musical union in England was in 1606 when the London Musicians Company ruled that in banquets given in the city, at least four musicians must be employed. The fine was three shillings four pence for each player violating the pact.

The Care of the Hands

By

Kaare A. Bolgen

WHEN TSCHAIKOWSKY wrote his famous violin concerto, there were doubts among contemporary violinists as to its playability. Only after grave consideration did Leopold Auer become the sponsor of this work and the Fritz Kreisler, in his sixties, plays it with the utmost ease and mastery. Sergel Rachmaninoff still transforms technical obstacles into glorious music. And aging Paderewski, a short time ago, gave a performance of several Beethoven sonatas that will remain memorable for their youthful vigor. With the exception of Paderewski's unfortunate rheumatism, there is no evidence that the hands of these masters have suffered from the passing of the years.

One could be tempted to ascribe this youthfulness to some mysterious wizardry peculiar to the great artist, some secret formula of rejuvenation; but when compared to the quite common fears of students, players, and musicians still in their twenties, that stiffening fingers and muscles may interfere with their playing.

Perhaps some artists are more fortunate than others in having hands naturally flexible and youthful, impervious to age. It is, nevertheless, true that a great many of them have been suffering under physical handicaps that would have made many ordinary musicians give up in despair. Thus the secret, if such it can be called, of the ability of artists to give inspiring, virtuoso performances at the age when ordinary people can hardly move their fingers to perform ordinary household tasks, lies in the care that they give their hands. Care, and not mysterious natural gifts, is the point that must be stressed.

The hands are the tools of the musician. They must be able to carry out a number of complicated, strenuous actions, following instantly the slightest bidding of the musical mind of the performer. And these tools are more easily damaged than the average amateur musician realizes. When a student begins to work about stiffening hands, it is usually traced directly to neglect of this care of the hands, which the artist takes as a matter of course.

While there are no exercises for the hands which will give them a perpetual youthful suppleness, there are, nevertheless, a number of things that, put together, will help decidedly in preserving them. The student would do well to remember that the youth of the hands is preserved, not developed.

Relaxation in Practice

Strange as it seems, the most common cause of stiffening hands may be traced exactly to those very hours of practicing, scale work, and so on, which are supposed to impart strength and suppleness to the fingers. It is a fact that mere strengthening of a muscle also will tend to interfere with its freedom of action. Students

who are working four, five, or even more hours a day, may be acquiring a master technique. But they may be also carrying out exactly those continuous repetitions of certain actions which so very easily develop into "that cramped feeling," and subsequent stiffening muscles.

Unless muscles are continuously being relaxed during a period of strain, stiffness will follow almost immediately—at first just a temporary stiffening, later becoming almost permanent. This, by the way, is the reason why the track athlete is supple, while the weight lifter is stiff. Both are under a muscle developing strain; but the athlete must relax to a certain extent even during his greatest efforts. The weight lifter cannot do so. Like an athlete, the young student should center his attention on relaxation almost as much as on the actions of the muscles. In other words, he should know not only which muscles to use, but also which not to use.

Thus the first care of the hand is relaxation, both during and after the practicing. Now, so much has been said for and against the value of relaxation, that the word is not used safely without dangers of misunderstanding. Let it be said once and for all that during playing, the fingers in use naturally can not be relaxed. A loosening of the muscles or fingers not in use is all that can be aimed at. Moreover, relaxation is not synonymous with sloppiness. When the fingers are used, they act with firmness, authority, and precision. The moment their action is no longer needed, they should be relaxed only as far as possible, without interfering with the actions of the other fingers.

If done correctly, a full hour of steady practice should not result in any great fatigue so far as the hands and fingers are concerned. Hard or finger fatigue is a danger sign, warning of faulty finger habits.

Some artists can go for days without practicing and feel no harmful effects. However, these fortunate ones are few. Usually the daily hours are almost as necessary as the daily bread. Constant work has been the rule from Joachim to Auer, from Rubinstein to Paderewski. The growing student can much less afford to take the absolute rests which the muscles of their hands may sometimes require, when even the successful musician fails to counteract the constant tension. In such cases a slight rubbing of the fingers, starting from the finger tips, will often prove very beneficial. This can be done either be-

A STUDY IN HANDS, THE TOOLS OF THE MUSICIAN

From a Photograph by David S. Leeb

fore, during, or after the study period. But it must be remembered that this is a gentle action. Any heavy finger massage, as is sometimes applied, is absolutely out of the question, often outright harmful.

The same can be said of the finger exercises consisting of bending and stretching the fingers as far as they can be forced in all possible and impossible directions. This is sometimes indulged in by musicians who believe they are reaching in an age where the fingers begin to stiffen. Of course, no violent bending of the fingers will take the place of correct finger habits, and this definitely possesses no powers to prevent the dreaded stiffening. A firm but gentle stretching backwards of the fingers is in place at night before retiring. But, even at its best, this is only a contributory cause to retaining the youthfulness of the hands.

As a matter of course, the supple muscles need to be complemented by a supple skin, before complete suppleness of the hands can be achieved. A few musicians oppose habitual use of a cream or lotion for the hands, on the grounds that the skin possesses sufficient natural oils to keep itself naturally conditioned, without any outside help. This is true only to a limited extent. The oils in the skin are not at all reliable. They do not prevent the skin at times from minute cracking, from dryness or stiffness, nor do they offer protection after frequent washing. A moderate amount of fine tissue cream, before retiring, and rubbed gently into the hands, will be of positive help to most musicians. It is too late to wait until the need for it becomes apparent. As always, prevention is better than cure.

Gloves for Protection

It goes without saying that the hands should be protected by gloves during winter or damp weather. The question of sleeping with gloves has, on the other hand, received little attention from the average music maker. And yet it is one of the finest means of preserving the hands. The beneficial effect of the gloves lies partly in the preservation of an even, warm temperature, so necessary to prevent the circulation of the hands from slowing down. Thus musicians with poor circulation or low blood pressure can afford under no circumstances to rest without a proper covering of the hands. Either kid gloves or fine cotton gloves, which must be (Continued on Page 498)

What Books Shall I Read?

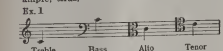
Q. Will you please give me the names of textbooks you would recommend for teaching musical theory, musical history, harmony, and music appreciation? I have tried years ago. I wish to prepare for teaching these subjects to piano pupils, and shall greatly appreciate your opinion.

Mrs. H. T. M.

A. I seldom recommend any book as the "best" one in its field, but I am glad to supply you with the name of one of the best volumes in each of the subjects that you mention. For elementary music theory, "Music Notation and Terminology" by Gehrken; for music history, "History of Music" by Theodore Finney; for harmony, "Harmony for Lays, Easy and Keyboard" by Heaxox; and for music appreciation, "Discovering Music" by McKinney. These may all be obtained through the publishers of *The Studio*.

The C Clefs and Diminished Seventh Chords

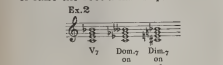
Q. 1. In the December issue of *The Studio*, an article by Thomas Nicolai Boud, on the relation of the clefs to the violin, four clefs were written as an example; thus:



In the alto clef "middle C" appears on the third line. Teachers have told us that "middle C" is on the third line of the new clef while in the example it is on the fourth line. Is it possible that the last two diagrams are mixed? There have been a mix-up by the printers. Will you please set me right on this point? The chord, C-E-G-B-flat-A, is the C diminished seventh chord of C major. What would you call a chord, C-sharp-B-O-B-flat? Is that a C diminished seventh also? The interval between the two is raised instead of lowered as in the former chord. In both chords the interval of tones is lessened—S. P.

A. 1. The clefs are correctly explained in the article to which you refer. You will also find further explanation and illustration in the Question and Answer column of the November, 1939 issue of *The Studio*.

2. The diminished seventh chord on C is correctly spelled C-E-flat-G-flat-B-flat double flat, though the enharmonic spelling you give is frequently used. The diminished seventh chord of C-sharp, to construct a diminished seventh chord, build a dominant seventh chord, then either lower the upper three tones a half step, or raise the root a half step.



Improving Sight Reading

Q. Will you please tell me how I can improve my sight reading? Also, if there are any instruction books that deal exclusively with sight reading and ear training, and where I can obtain them?

A. Skill in reading music comes as the result of much practice in reading music. The reason so many pianists and singers do not read well is that they are not using most of their practice hours in learning to play or sing, instead of taking a part of the time for becoming better sight readers. It is not a matter of employing

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin CollegeMusical Editor, Webster's New
International Dictionary

any special book, but, rather, of finding music which is so difficult so that you are able to play or sing it approximately correctly the first time. Read through a lot of music of this difficulty, until you are confident that you can always read correctly. Now go to a little more difficult level and do the same thing, reading each composition only once or twice, and then going on to another one. By increasing the difficulty of the material very gradually you will finally come to the point where you can sight-read fairly difficult material.

In addition to the above, let me give you a few practical suggestions: 1. Examine the material carefully before beginning, noting key, measure sign, tempo indication, and compelling yourself to hear with your inner ear the effect of the first few measures. 2. Look ahead constantly, reading ahead of where you are singing or playing, and finally arriving at the point where you read by phrases instead of by individual notes. 3. Set a moderate tempo and proceed steadily rather than go on more slowly when the music is difficult and more rapidly when it is easy. 4. Train yourself finally to see everything—tempo and dynamics marks, pedal signs, fingering—everything.

Music Writing and Pedaling

Q. 1. Will you kindly give me the name of a good book in which the mechanical side of music writing is explained, such as the correct placing of the stems on notes, and so on?

I should also like to know if the pedal is to be used only where so marked in piano compositions. Some pieces have so many measures unmarked—Mrs. B. P. H.

A. 1. You will find rules for correct notation in "Music Notation and Terminology" by Gehrken. This may be obtained from the publisher of *The Studio*.

2. You are right in your feeling that the pedal is often effective measure after measure, but that it is not marked. It depends largely on the edition, some editions being very carefully edited, including the indications of pedaling; while others are

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

scarcely edited at all. Be careful, however, not to overuse the pedal as so many pianists do. Train your ear to listen to the musical effect of your pedaling, and do not pedal at all in passages that depend for their effect on clarity of rendition.

The Tempo of a Famous Composition

Q. 1. In Chopin's *Pavane-Improvvisu*, at about what tempo should the *Allargato* be taken?

2. In the same composition, what tempo should be used for the *Ad libitum cantabile*?

3. Please name several other compositions of about the same difficulty, which would be suitable for piano contest.

A. About what grade of difficulty is this *Improvvisu*—Miss K. P.

A. 1. In the Peters Edition the *Allargato* is marked *M.M. ♩=84*. I think this is about right. If it is too fast for you, a little slower tempo would also be all right.

2. At about *M.M. ♩=108*.

3. Here are a few numbers that I think you will like: *Impromptu in C-sharp minor*, by Beethoven; *Impromptu in A-flat*, Op. 90, No. 4, by Schubert; *Waltz Op. 34, No. 1*, in A-flat, by Chopin; *Liedenträume*, No. 3, by Liszt; *Prélude in E minor*, by MacDowell.

4. This composition is usually listed as between the fifth and sixth grades.

Why Does the Piano Rattle?

Q. For the past two or three months my piano has been "rattling up." The keys, particularly in the bass, vibrate incessantly long and so annoyingly that prolonged vibrations are similar to the sound created when a piece of paper is placed on the strings of a grand piano. This condition seems to start previous to a rainy spell or damp weather. It lasts for two or three days, then disappears. Can you tell me the cause of this?—B. S.

A. It is hard to tell just what would cause such a condition, but I am guessing that it is either one or the other of two things. Perhaps there is something wrong with the mechanism of the damper pedal, so that the dampers do not push against the strings hard enough to prevent the strings from vibrating. Or possibly the bass bridge has become unglued from the sounding board, thus making a rattling sound whenever the lower strings vibrate. In either case my advice is that you consult a good piano tuner; for, even though you may be a good amateur mechanic, you probably would not be up to making repairs on so delicate and intricate a mechanism as the piano.

Where is the Melody?

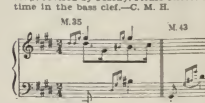
Q. 1. When playing Bach's *Chorale—Jesus bleibet meine Freude*, arranged by Harold Bauer, I would like to emphasize the melody throughout the groups of eighth notes but cannot seem to distinguish the right notes as written in the melody printed in the preface. Please write the solo line which should be followed.

—Mrs. F. B. F.

A. 1. The melody of the *Chorale* does not start until the ninth measure (the dotted-half note B in the bass) and the melody does not sound the same as the one in the preface, because Bauer has changed the rhythm. This four-measure melody is answered beginning with the half note B in the bass of the fourteenth measure and continues to the seventeenth. From measure seventeen to measure twenty-four we have an interlude of triplets (not the *Chorale*). There are several of these interludes in triples, and I think this is what has bothered you. The *Chorale* begins again in measure twenty-four and ends at measure thirty-two. The triplet interlude until measure forty. I think from here on you will have no trouble—unless you fall to see the *Chorale* melody beginning in the bass at measure fifty-two.

Wrong Notation

Q. These examples are Measures 35 and 43 from Liszt's *Sacred Fireworks Rhapsody*, revised by Franz Liszt. The time in the bass clef—C. M. H.



A. I have examined two other editions of this *Rhapsody* and find the same absence of an eighth rest on the second half of the first 32 in the bass. Of course it is a mistake; no doubt it is written that way in the original manuscript, perhaps because of the group of grace notes which come before the rest. If you examine the *Frika* (trance movement), you will see that, in place of this eighth note, Liszt has a quarter rest. In Measures 35 and 43, there should be an eighth rest on the second half of the first beat, in the bass.

Fun and Profit in the Piano Class

By

Ada Richter



Ada Richter, with her pupils, checking on "busy" work.

A BRIGHT-EYED, PROSPEROUS appearing young lady recently said to the writer, "I am getting more fun out of teaching, and making more money, than ever before." She is only one of thousands who have found out that the piano may be taught in class, as well as any other instrument.

Many teachers who had been accustomed to handling a limited number of private pupils at from one dollar to three dollars a lesson, were fearful that a piano class might destroy their patronage. They failed to realize the inevitable change that comes in all callings and could not vision that a regularized scheme of musical training which stimulates the initial efforts of little folks might be the very thing to insure their interest through many years. Looking upon the thing from a strictly business standpoint, one of the greatest losses in music teaching comes from the "turnover"—the pupils who study for one, two or three terms and then give up music altogether.

Many teachers have the very strong feeling that, with the increase in classes devoted to orchestral and band instruments, it is desirable for the piano teacher to meet this competition with piano classes. The great hue and cry is that in the class the child is regimented, that his individual talents and requirements are neglected, that he does not receive the personal attention which the teacher may give in private. This is unquestionably the case with some children, particularly children far above the normal, with very brilliant minds—the genius, let us say. But the percentage of such children is so very small that they are negligible.

The teacher is concerned in giving piano training to as many receptive children as can afford the more moderate cost of class instruction. With many such children, class instruction may be even more practical than individual instruction, and, if the teacher is business-like in secur-



Ada Richter and her pupils caught in a tense moment in the Story-With-Music Period.

ing several classes, she can make more money and have a lot more fun out of her work.

A supervisor in a large city school system recently made a survey of the present-day pupils taking music lessons and found that the number of piano pupils was surprisingly low. There are probably far more children studying the piano than there were five years ago, but in the meantime large classes have been developed for the other instruments.

Making Music Lessons a "Party"

The comparative value of class and private teaching is illustrated by the following incident. The parents of a little girl of four wanted her to have private lessons. I advised class lessons, but the mother preferred private instruction. But, finally, she consented to my plan of a private lesson and a class lesson each week. The private lesson came first, and, since it was financially advantageous to have her as a private pupil, I tried every trick in my bag to interest her in music. I was not too successful. After the class a few days later, at which she seemed less responsive than when I had her alone, her mother

called to tell me that the child had come running to meet her saying, "Oh Mother, please don't make me go to the music lesson again, I want to go to the party." Thus to her the class lesson was a party and the private lesson definitely a "music lesson." What is more important is that the mother of this child told me that after the class lesson the child had gone right to the piano and played for a long time, and that she knew everything that had been taught at the lesson, although she seemed to pay no attention.

This brings up the question which every Mother asks, "Do you not think it too taxing for a little child to begin the study of music so early?"

It is not taxing at all, if the class is conducted properly and the parent not too anxious to push his child ahead. The assignments are so easy and so much time is spent in going over the same thing, that the normal child can not help absorbing the work with little effort. Of course little children need help at first, but it need be only five or ten minutes a day. I have had children of three in my Kindergarten Class; and, while I do not advocate taking them so young (unless they are very musical), almost any child of four or five is ready to begin.

Of course, the teacher must get into the "party" spirit herself. The day is long past, and it need be only so, when the teacher can sit back like an imperious dictator and command the pupil to do this and that. She must work along with the pupil and make music one of the happiest memories in the child's life. Carlyle said, "Music may be well said to be the speech of angels." Unfortunately, many a little one in the past, who was taught by a musical martinet, left the lesson with the thought that "music is the speech of devils." That is, you must make children like music, or you cannot yourself hope to succeed.

Another advantage that class teaching has over private teaching is that the children will continue to study music. (Continued on Page 490)

Chopin's Most Popular Short Prelude

A Master Lesson on "Prelude, Opus 28, No. 20, in C Minor"

By

Orville Lindquist

FREDERICK CHOPIN (b. 1810; d. 1849) wrote twenty-five preludes in all. Twenty-four of these belong to his Op. 28; and the twenty-fifth is marked Op. 45. Some critics have claimed that these are the finest of Chopin's compositions. This praise is too extreme, but, no doubt, they are the most spontaneous—a flash in the pan, so to speak. The more a composer stretches a composition the less spontaneous it is apt to be.

Of these preludes, Frederick Niecks says, "They consist—at least, to a great extent—of pickings from the composer's portfolios, of pieces, sketches and memoranda, written at various times to be utilized when occasion might offer."

Of the twenty-five preludes, this Op. 28, No. 20 in C minor is the shortest, and, because of its simplicity, the most played. It does not offer much in the way of interpretation, but it is one of the best pieces we have for the study of chord playing. It is equally good for the study of *legato* pedaling. Since the *pedal-legato* is the basis for all pedaling, it would be hard to find a composition that offers more to the pupil than this little piece of thirteen measures.

A Chordal Secret

First, let us take up the matter of chord playing. A lady once asked Mr. Mark Hambourg replied, "Madam, it is a simple matter. Just make each tone of the chord exactly alike." Now, making each tone of a chord exactly alike will not make a well balanced chord; and I am sure this great pianist would be the last person to play one in this manner.

To make a beautiful chord it is necessary that the soprano and bass be given a little more prominence than the two inner voices. Mother Nature knew what she was doing when she produced more sopranos and basses on this earth than altos and tenors.

Usually in chord pieces, as in this one, the top voice forms the melody. When this is so, listen to see that you are getting a good top tone. How, you may ask, do we bring out this top tone? Two things are necessary: First, you must feel and desire such a tone; second, the little finger—or whatever finger is used—should not be allowed to remain relaxed, but kept firm. Most



ORVILLE LINDQUIST
Professor of Piano/forte Playing, Oberlin College.

players who do not get a good top tone are apt not to have enough tension in the finger that is making that tone.

In measures five and nine we find that the melody is in the alto voice, so, concentrate on these tones. Notice how much better you can bring out this inner melody when you put a little tension into these particular fingers.

The first line of this *Prelude* is marked *fortissimo*. Some piano teachers say that, when playing a *fortissimo* chord, there should be a quick down pull at the wrist; other equally good teachers tell us that there should be a quick upward movement at this point. Artists often play big chords without any perceptible movement either up or down. The young player should experiment with the various ways and choose that which seems to work best.

After all these outward motions are not so important as we are taught to believe. The thing of most significance that takes place is within, and invisible. A strong chord is a quick thought,

and the main reason some players cannot play *fortissimo* is that they are thinking *mezzo-forte*. Let me illustrate.

Let us say you are trying to pull a board from the top of a box. You give several pulls without success. Then you get angry at yourself and give the board a "yank", and off it comes. Now of course it is, by no means, necessary to be angry, but there must be something of this wide awake spirit put into the playing of a *fortissimo* chord. In many years of experience in the teaching of piano, I have never seen a pupil who really thought a strong chord that could not play one.

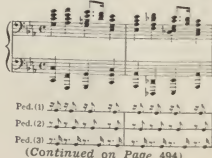
Playing Near the Keys

It is a great mistake to think that chords should be played from a foot or so above the keys; a few inches is ample distance. Most artists do their big chord work rather close to the keys. In playing this *Prelude* the fingers should be prepared over each chord before it is played. If you cannot do this, practice for a while in this style: counting four for each chord, release the hands from the keys as soon as the chord is struck, and, on count three, have the fingers prepared for the next chord.

Be sure, when releasing the chord, that the wrists are relaxed; in fact, relaxation of the whole arm and shoulder should follow immediately after any chord is struck. See that all unused fingers are kept out of the way, and avoid the fault, common to so many, of striking the left hand before the right. Very small hands can eliminate the right hand thumb note throughout this *Prelude*. It is surprising how little of the effect is lost by so doing.

As we said at the beginning of this article, the *pedal-legato* is the basis for all pedaling. By *pedal-legato* is meant the connecting of single tones, or chords, *legato* by the use of the pedal. This type of pedaling is used when a *finger-legato* is impossible. It is also often used when a *finger-legato* is possible, for the reason that a richer quality of tone is obtained when the pedal is depressed.

The first step in learning the *pedal-legato* is the development of a proper foot action. The pupil is generally told that he should "put the foot down after the tone is struck." This is true; but it is not good pedagogy, as the down action is not as important as the up one. Pupils, so taught, are apt to have a too vigorous down movement of the foot; whereas the up action should be the quicker of the two. The pedal can be put down at any point after the tone has been made, so long as it is down in time to catch the tone before the finger leaves the key. But the pedal release must be made at the exact instant—except in *superlegato*—that the new tone is struck. If it is the least bit late the tones will overlap and cause a blur. If it is the least bit early, there will be a gap between the tones, making a good *legato* impossible. Notice in the example below that in each of the three pedalings the pedal release is on the beat, while the pedal depression is made at a different point.



(Continued on Page 494)

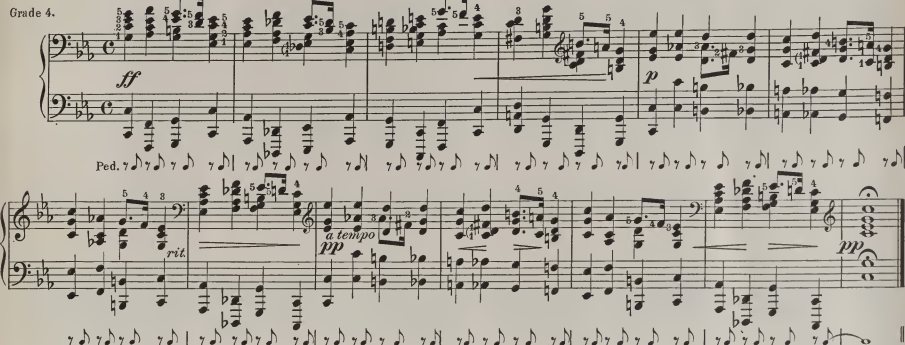
See another page in this issue for a master lesson on this piece by Orville Lindquist.

CLASSIC AND CONTEMPORARY SELECTIONS

PRELUDE IN C MINOR

Largo M.M. ♩ = 66

FREDERIC CHOPIN, Op. 28, No. 20



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ADAGIO

From SONATA IN E MINOR

One of the remarkable metamorphoses in musical history occurred in the case of Franz Joseph Haydn. As is well known, he was the mentor of Amadeus Wolfgang Mozart. However, he was so deeply impressed with the heaven-sent genius of Mozart that Haydn in his later years was influenced in his own works by the style of his pupil. This precious "Adagio" from the "Sonata in E Minor" has all of the lacy charm of Mozart and should be gradually "worked up" from a slow tempo to the time of the metronome marking.



Musical score for the left page of "THE ETUDE". The score is written for piano and features complex, rapid passages in both hands. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into several systems, each with a treble and bass staff. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), and *ritard.* (ritardando). Fingerings are indicated by numbers 1-5. The piece concludes with a final system marked *dim.* and *ritard.*.

Musical score for the right page of "THE ETUDE". The score continues the complex, rapid passages from the left page. It includes a section marked *a tempo* and another marked *mf* *p*. The key signature remains one sharp (F#), and the time signature is 2/4. The score is divided into several systems, each with a treble and bass staff. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), *ritard.* (ritardando), and *attacca*. Fingerings are indicated by numbers 1-5. The piece concludes with a final system marked *attacca*.

BLUE HYACINTHS

"Blue Hyacinths" is Frank Grey in his happiest mood. It is a light, tripping scherzo which should be very helpful to the teacher whose pupils cry for pieces with "pop." The secret of a successful performance of this piece rests largely in the crisp execution of the staccato passages.

FRANK GREY

A.S.G.A.P.

Grade 4 Allegretto scherzando e molto rubato M.M. $\text{♩} = 80$

* From here go back to sign (§) and play to *Fine*, then play Trio.

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THE ETUDE

TRIO Cantabile

IN A HOLLYHOCK GARDEN

VALSE LENTE

HOMER GRUNN

Grade 4

Moderato M.M. $\text{♩} = 144$

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Pod simile

D.C.

D.C.

D.C.

AN OLD MINIATURE

Grade 8½ Tempo di Gavotte M.M. ♩ = 104

WILLIAM BAINES

mf

rit. e dim.

mf a tempo

cresc.

Giocondo a tempo

Fine

rit. e dim.

a tempo

mf

rit. e dim.

cresc.

Delicato

pa tempo

D.C.

THE BILLBOARD

After the marches of John Philip Sousa there are few composers who stand at the top of the list in this form of writing. Among them is John N. Klohr. "The Billboard" is one of the most popular marches written in America. You hear it on the air continually. From a piano standpoint it is most stimulating and playable. Grade 3.

JOHN N. KLOHR
Arr. by John W. Schaum

In march time M.M. $\text{♩} = 104$

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THE ETOUE

Grade 3. Allegro M.M. $\text{♩} = 126 - 152$

FLEET AS THE WIND

BERT R. ANTHONY
Op. 193

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FAIRY TRUMPETS

DON MORRISON

can reading

VIOLIN

PIANO

04

04

1

04

411

39

1

卷一

mf =

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BLESSINGS

CHARLES GILBERT SPROSS

Ina Duley Ogdon

Moderato

mf

Once when the waves were dark and deep be-fore me, Once when the hours of pain and

care were long, God spread the man-tle of His glad-ness o'er me, God blessed me with a song,—

mf

God blessed me with a song. Once through the maze of sor-row blind-ly grop-ing,

mf

The charm of earth in vain, and heav-en far, In sound-less depths, en-gulfed, no long-er hop-ing,

f

mf

God blessed me with a star, God blessed me with a star. Once in de-spair, un-wor-thy,

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THE ETUDE

and for-sak-en, He crowned me with a joy that shall not end; My soul to light, to love, and

poco rit. *a tempo*

life a-wak-en, God blessed me with a friend, God blessed me with a friend.

poco rit. *a tempo*

STARS OF LOVE

Words and Music by
CHARLES FONTEYN MANNEY

Andante espressivo

Not for sun-ny days and fair Do I love you, Nor for

p

dolce

smiles that ban-ish care Do I love you; But be-cause with-in your eyes Stars of

dolce

allarg. *f ten.* *mf*

love for me a-rise, Like a light from Par-a-dise, Do I love you, Do I love you.

allarg. *ten.* *mf* *a tempo*

mp ben cantando

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p Not for fleet-ing hours of bliss Do I love you, Nor the rap-ture of your kiss Do
con fervore love you, But be- cause your heart of gold Can for me such wealth un- fold, Giv- ing
con fervore
allarg. pp ten. mf agitato cresc. ff peace and joy un- told, Do I love you, I love you, I love you.
allarg. ten. mf agitato cresc. ff animato

BY A SHADY POOL

Andante con moto

R. S. STOUGHTON

MANUALS
 PEDAL
 Ch. soft strings
 Sw. Oboe (trem.)
 Ch. soft string 8' & flute 8'
 Soft 16' coupled to Ch. Ped. 3-1
 cresc. ed accel. poco a poco

mf più allarg. rall. Fine
 off Ch. to Ped.

Più mosso
 Sw. strings & flute 8'
mp
 Ch. Clarinet
 Sw. to Ped.

a tempo dim. poco rit. rit. a tempo
 add flute 4'
 Gt. *mf*

poco rit. a tempo dim. poco rit. rit. D.S. al Fine

poco rit. a tempo dim. poco rit. rit. D.S. al Fine
 off Sw. to Ped.

MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER

Grade 3.

M. M. $\text{♩} = 112$

Tempo di Marcia

SECONDO

Musical score for the second part of 'March of the Boy Scouts'. It features a piano accompaniment with treble and bass staves. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mp* and *Fine*. The score is divided into measures with bar lines and includes a double bar line with a repeat sign at the end.

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THE STUDIOS

MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER

Grade 3.

M. M. $\text{♩} = 112$

Tempo di Marcia

PRIMO

Musical score for the first part of 'March of the Boy Scouts'. It features a piano accompaniment with treble and bass staves. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mp*, *f*, and *Fine*. The score is divided into measures with bar lines and includes a double bar line with a repeat sign at the end.

JULY 1940

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DELIGHTFUL PIECES FOR YOUNG PLAYERS
 WALTZING IN THE NIGHT
 From NOCTURNE IN E \flat , Op.9, No.2

FREDERIC CHOPIN
 Arr. by Walter Rolfe

Grade 2 $\frac{1}{2}$. Tempo di Valse M.M. $\text{♩} = 132$

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SCAMPERING SQUIRRELS

JAMES H. ROGERS

Grade 2 $\frac{1}{2}$. Lively M.M. $\text{♩} = 176$

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 THE ETUDE

CHATTERBOX

ALEXANDER BENNETT

Grade 2 $\frac{1}{2}$. In a sprightly manner M.M. $\text{♩} = 100$

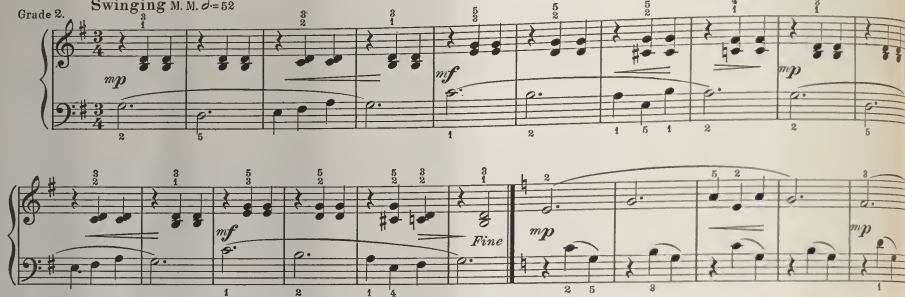
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A TENDER FLOWER

SARAH COLEMAN BRAGDON

Grade 2. Swinging M.M. $\text{♩} = 52$



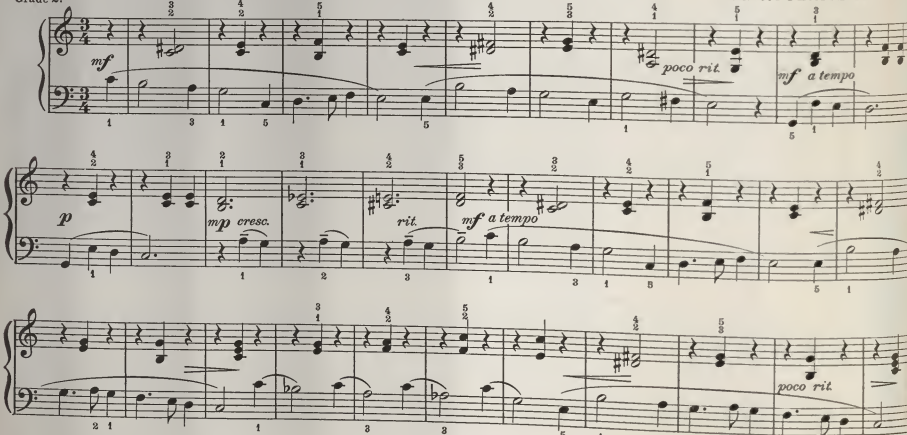
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WAVING PALMS

MARGUERITE NEARING

Grade 2. In moderate waltz time M.M. $\text{♩} = 144$



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THE STUD

Making Sight Reading Easy

(Continued from Page 450)

good fingering is a powerful aid to good playing and a boon to efficient sight reading while the use of a poor fingering may be likened to the following of a rough, out of the way road to a destined point of travel. So let us not detour and thereby retard progress, when the quickest, surest, safest, and sanest road is open to us. Careless fingering is responsible, in large measure, for much of the aliphed playing to which we are subjected.

The following rule for fingering is an acceptable one to observe during the first year at the piano, and to hold throughout all later study: Use the finger that is over the key, unless there is a good reason for not doing so. The last part of this rule takes care of all exceptions which may occur.

Tempo That Tells

Accent and rhythm are, of course, closely allied. "Know your tempo, hold to it, and keep going" would be a fitting slogan for the sight reader, and indeed for all players.

"Know your tempo" is a message of caution and counsel to the player to recognize and accept a rate of speed within his ability; for a rate in excess of the player's advancement will cause an unsteady, erratic tempo, which means, of course, poor playing. Familiarity with the composition through repetition, however, should enable the reader to approach gradually and acceptably the required or needed tempo.

While careless reading should not be sanctioned, it is important that a uniform tempo be maintained, even though it be done at the expense of an occasional note, provided such notes do not materially disturb the melody, or fundamental bass tones, both of which are big inclusions in the practical application of tempo.

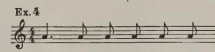
The use of the metronome, at rates of speed regulated according to the player's ability, can prove most helpful in stabilizing the tempo.

It must be understood that no attempt is made at this time to belittle, or in any sense to undervalue the importance of certain other elements, such as tone quality, phrasing, and use of the pedals, the intelligent observance of which may be rated even as superessential to the development of good playing. It may be added here, however, that both tone quality and phrasing can be observed without great sacrifice of concentrated effort on the special listed aids; and, indeed, it is easy to note that a fitting regard for the retards and pauses, which form such a necessary part of phrasing, can be a helpful adjunct in the sight reader's work.

As a final word to those who would become good sight readers, and who have the patience and persistence to acquire the art, it must be noted that sight reading calls for relaxation. Those who rush along like an old-fashioned fire horse going to a three alarm fire, never make good players. When starting to study sight reading, the student should go so slowly that he does not feel under the slightest strain. He should keep relaxed every moment he is playing and always cultivate the habit of reading as many measures in advance as his eyes can comfortably grasp.

One very important factor in sight reading, as far as time is concerned, is to visualize the notes with the proper spacing as to their relative length. Some printed editions are

fearfully defective in regard to this. Dr. Lorin F. Wheelright, of Teacher's College, Columbia University, in his book on the "Perceptibility and Spacing of Music Symbols" states that he discovered, after long experiment, that where the music symbols in an edition are spaced in proportion to their time values, they are read at sight and performed on the piano with relatively fewer errors. If the edition used does not have this, of course it must be imagined. This is not easy for some, but it is not impossible. For instance, a measure which looks like this,



should look like this in your mind's eye.

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(Continued from Page 459)

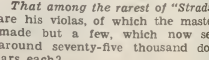
A treatment of the care of the hands would not be complete without a mention of the habit of placing the hands in comfortably hot water. Mr. Paderewski, among others, states that he finds considerable relief in doing this a few minutes before his performances. As for the student, this should be necessary only in the case of the morning stiffness that sometimes occurs after a preceding day of strenuous practice.

frequent use will be of any benefit—a benefit that is temporary, anyway. Of course, the best way to combat nervous perspiration is to get at the root of the trouble, remove the nervousness. Although not as easy as

Once a music student has begun to take systematic care of his hands, he will soon find what particular precautions suit his particular hands, and will reap benefits according to the thoroughness of his care.

(Continued from Page 445)

Position of the hands: Chopin



Yale University Library

Some of the greatest violinists have had difficulty in acquiring the up and down *staccato* bow. At one period in his life, Wieniawski, famous violinist of the last century, could not do the *staccato*. Then according to a story, it came to him in a dream, and the next day he could do it perfectly. If our correspondent wishes to acquire these bowings, the best thing he can do is to go to a good violin teacher.

Comfortable Chin Rest
M. W.—I appreciate your difficulty in obtaining a chin rest which will accommodate itself to your long neck and protruding shoulder bone. You might go to some of the large music houses in New York City; they can advise you as to the addresses of leading manufacturers of chin rests. Or you might try the advice of leading violin teachers, who have probably had pupils with the

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Fun and Profit in the Piano Class

(Continued from Page 461)

for a longer time. Most children stop after one or two years of private music study. The novelty has worn off, the child realizes that the study of music is work that must be done alone (and so few of us like to work alone); and there seems to be no particular use for all these hours of practice, except an occasional pupil's recital. His friends are usually waiting on the doorstep for him to get through with the original work, and his practice suffers. Little is accomplished; and he, his parents, and his music teacher, all become discouraged. In class study the practice period is not so long, his friends, or at least some of them, are probably in the same class; and, when things are carefully arranged, they will all be practicing at the same time.

What Age?

All age groups can be taught in beginners' classes. I would suggest a division as follows: the Piano Kindergarten, for children from four to six years of age; and the First Piano Class, for beginners from seven to nine, and a Second Beginners Piano Class, for ages from nine to twelve. Older beginners can be divided into Junior and Senior High Class and Adult Piano Class. The age group in each age group would, of course, be different, so that a child beginning, let us say, in the Kindergarten, could proceed to the First Piano Class, after the second year the class is divided into groups of two (seminar-like lessons) and some children continue for as long as five years in this way, depending upon the financial status of the parents or whether the child prefers private lessons at this time. Some children start with semiprivate lessons instead of class lessons; and, for the teacher who does not wish to have large classes, I urge trying this method, as it is always possible to find two children who like to study together, and it has practically all the advantages of class teaching.

What Do I Need to Start?

It seems that there are two bugs which prevent many from using the class method. These two seemingly insurmountable obstacles are, "I have not the proper facilities," and "I find the work too taxing." One room, equipped with a piano, a sufficient number of chairs and two card tables, suffices for a small class. For six years I conducted classes in just such a room. Stress must be laid not on the fact that there are five or six children can be taught with this equipment. When more children constitute a class, an extra room should be used. At the present time, I use two rooms. Each room has a piano, and one of them has in addition

a large table (built for me for a small sum) approximately four feet wide and eight feet long; two benches and a blackboard. This extra room is well worth the slight expense entailed for equipment, as it makes for less confusion and a class of ten can be easily handled. The extra piano need not be expensive. Any alert teacher will be able to find a good, usable upright for very little money. I have found that small classes can be taught in one room, and larger classes require very little more equipment in addition to the extra room. A small blackboard is sometimes desirable and costs but a few dollars. For years I used manila paper tacked on the wall and a black crayon.

The other bugbear, that class work is too taxing, can be dissipated by a little preparatory work. It is taxing when the lesson has not been prepared, and when a teacher has too many children in one class. Children are quick to sense a teacher's lack of preparation. As soon as they realize that the teacher does not know what is coming next, they take things into their own hands. They read and confound, or the result, with little or nothing is accomplished. The lesson must be so well prepared that each child is kept busy the whole class period. Then the teacher will find that class teaching is not taxing at all.

I limit my classes to ten pupils and for all age groups under twelve I have an assistant teacher. The assistant is an older pupil who is glad to get the experience of practice teaching. In order to get results the teacher must work with each child individually some time during the hour period, when the other children must be occupied with "busy work." It is here that the assistant is of most value. She can supervise the "busy work" which is a very necessary part of class training. It helps reinforce the new work and provides rest periods for the time when the child is alone with the teacher. There are many books published for this purpose, such as Josephine Iovey Perry's "Busy Work" and "More Busy Work"; or the teacher may invent her own outline of work.

Next to the use of an assistant the most important aid to keep class teaching from being taxing is a definite teaching program. For my Kindergarten Class, I use my own book, "Ada Richter's Kindergarten Class Book." Each lesson is planned for one hour period, with suggestions for teaching and "busy work." In this book no attempt is made to teach notes or time except by rote. The class period is divided into work at the piano, music appreciation, singing of songs and exercises in rhythm. When the child is ready to go into the next class, where the fundamentals of music will be analyzed more

technically, he can already play the piano, has appeared in recital and has a decided interest in music. Thus in this book I feel that if the teacher follows the outline she will find the kindergarten age considered the most enjoyable for both teacher and pupil. For older groups I use any of the books written for class work, or any beginner's book (usually Part Two of "Music Play for Every Day" or "First Steps in the Piano Class," or First Efforts by any good instruction book supplemented by "My First Song Book" and sheet music suitable to the pupils' progress). Children enjoy sheet music, so I use that as a reward for work well done.

The Class in Action

Even though the teacher has the finest material and the best equipment possible, unless she plans her work well and follows a definite program, she will not be successful in teaching piano to a class. I have found the following procedure most workable. The first lesson is spent in getting acquainted with the pupils, explaining the keyboard and fundamentals of music (kindergarten excepted). After that the class work begins. Each pupil plays the piece learned during the week. Those not playing are urged to make criticisms, not forgetting constructive ones. Very little time is taken for corrections, this is reserved for later. After each pupil is heard, the new lesson is assigned and explained. It may be a new note value, a rest, or other such fundamental. When this is thoroughly understood, the "busy work" is assigned. I then take one pupil at a time in the other room, point out the failures of the week before and teach him the new lesson. (The assignments in class teaching must be short, or one could not cover too much.)

In an hour period if my assistant is experienced I allow her to do some of the teaching while I take her place. Otherwise, she is hearing review pieces, supervising the "busy work," and helping those who need special attention. This is, of course, possible only when one has two rooms. In one room each child is taken individually to the piano, taught the new lesson, and after that if there is time left, review pieces are heard. The slower pupils are kept after class for a few minutes and helped by the assistant. She will be willing to do this (no more than ten or fifteen minutes) for the experience gained.

It has been found advisable to have classes meet once a week, since this seems to meet with the approval of most parents. It is also advisable to have class pupils pay by the term; time taken up collecting money; and, besides, if lessons are paid for, attendance is better. And, without good attendance class teaching, in

fact any kind of teaching, is futile. Missed lessons are not made up unless a child misses more than one lesson (for illness). There is usually no private lesson in place of three class lessons. This should be understood from the beginning of the term; and, when it is explained clearly to parents, I have found that they are very fair-minded about it. Of course there are occasional measles and mumps, and in these it is better to stop the class for a few weeks.

Just a word of caution. Do not restrict pupils too much in regard to behavior. I allow my pupils to talk and to be noisy, and I am explaining something to them; and if their work is finished, they may read a book. I keep a number of children's books and magazines on hand for this purpose. The class is limited to the week of important holidays, and the week preceding any holiday or school, of the younger groups only receives a small gift. On Christmas it may be only a penny candy case or a valentine on Valentine Day.

So do start a class; you will be giving many children an opportunity to study, who otherwise may not have it; and you will find yourself with more pupils than you have ever had before. It has been Class Teaching that kept many teachers afloat during the last depression.

First American Pianist

(Continued from Page 42)

Janeiro in 1869, to conduct a musical festival, he was weakened by an attack of yellow fever. He fell from his chair at the piano, in a Rio corner hall, and was carried to a hospital outside the city, where he died, December 16, 1869.

While Gottschalk's oversentimental pieces by which he is best known, such as *The Last Poet*, melted the hearts of the ladies in the '50's and '60's of the last century, they are now almost unknown. He did, however, write some very excellently made and very clever piano pieces, such as *The Banjo*, *Ojos Criollos*, *Pasquinade*, and *Bambola*, and other characteristic pieces which deserve to be more frequently heard. His symphony, "Night in the Tropics," has virtually disappeared. Gottschalk's younger sister, Mrs. Clara Gottschalk Perkins, was born in the Etude for April, 1906, on her recollections of Creole music.

"The pedal is the breath of the piano. You can make a spiritual form of it so perfectly visible to your inward eye, that it seems as if you could almost hear it breathe. Deppe, unless he has the chord to be very brilliant, takes the pedal after the chord instead of simultaneously with it. This gives it a very ideal sound."—Deppe-Fay.

Band Pageantry

(Continued from Page 458)

bands should not stray too far from the path which leads to excellence and permanence. They should represent at all times the highest educational ideals in Music and Citizenship.

While bands should have popular appeal, we are sure that all band musicians prefer that they acquire this popularity through genuine worth rather than through providing cheap entertainment. Naturally, we do not expect the activity of a football team on the football field—no more than we would expect the antics of the gridiron on the concert stage. But it is possible to perform with consummate skill, to display a combination of playing and maneuvering that does credit to the music performed as well as to the pageant in process. A band on the field should be the main attraction, and not the source of ballyhoo for miscellaneous side shows. Such a status lowers greatly the dignity and function of the band, and in no way should a fine band be subservient.

Perhaps the thought which we are trying to express is that we do not care for our school bands to specialize in jazz (or whatever new name the youngsters currently have for it), sex appeal, and gymnastics. These types of entertainment are detrimental to the band's standing. They have their place, if not overdone, but that place is not with every band performance. As already stated the use of popular music in our parade programs is acceptable and is times appropriate; and there are even times when it would not be out of place at lighter concert programs. It should be good popular music, however, and should be a definite reason for its inclusion in the program.

If bands were too "highbrow" they would fail to be versatile and popular; but if they become primarily jazz bands and are identified with that type of performance, then they cease to belong to our educational institutions, and will soon lose the respect and support of American civilization. Music on a football field should be typical of the music prepared for concert, although in keeping with the nature of the event. It should be the best music the band is capable of playing, with due regard to variety, entertainment, and suitability.

Drum Majors and Majorettes Our condemnation of sex appeal as a part of band parades may speak for itself, although it is not aimed specifically at girl drum majors. There is no good reason why girls cannot be drum major of a band containing both boys and girls, if she wishes to be a drum major. In the long run the public demands good music, and good taste in parade dis-

play, and it is this demand that should govern the use of sex appeal in connection with band appearances.

In our opinion, baton twirling is too often overemphasized. It is within the sphere of the drum major's activities to twirl his baton when he is not engaged in handling the band, and when the band itself is not engaged in a maneuver or in playing music which requires the complete attention of the audience. When there are from two to a dozen twirlers in front of and on all sides of the band, the emphasis is on them and not on the band. It is to be understood, of course, that the drum major and the twirler are different—there can rightly be only one drum major for the band, whose duty it is to lead the band on parade, whether he twirls or not. He may have assistants if necessary with a large band, and they serve to help in maneuvering the band. But a bevy of twirlers, boys or girls, too often detracts from the value of the band itself. The public soon recognizes whether or not a band is hiding its inadequacies behind the spectacle of the twirlers, plain and fancy.

Feature twirling, of course, may well be a legitimate part of the band pageantry, if the band has nothing better to offer at the moment, but the twirlers should have a spot or spots exclusively to themselves, with the band furnishing music either from the field or from the sidelines. There is some claim that the public likes it and asks for it, therefore at appropriate times the public's taste may be put entirely on the twirlers, giving the band itself opportunity to be recognized without the distraction of attention caused by a multitude of twirlers.

We have long wanted to express our opinion as to band activity as such, against the increasing prevalence of extremely fast marching. Good marching calls for a brisk tempo, but not at a pace that taxes physical endurance. Few marches sound well at tempo of 150, 160 and above, and few bands can play marches clearly at these tempi. A gallop is a type of piece used for fast playing—perhaps then, we can call these fast bands "galloping" bands. It is fast only in speed of tempo, not in speed of movement, for in spite of the number of steps they take, these bands do not get very far because their steps must be so short. One of the first principles of good marching is a normal length of step. Bands playing at normal tempo sometimes take short steps—so short that they appear to be shuffling rather than marching. The proper length of step, together with a reasonably brisk tempo which gives the impression of snap and vitality, form the right combination for good marching, and most marches are written to sound well at such a tempo. Again, playing

(Continued on Page 492)

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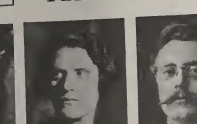
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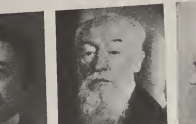
This series, which began appearing in February 1932, concluded in the form of May 1935. This supplementary group includes a number of names omitted from the original list.



Karl Franz Brendel—H. Fischer, Nov. 25, 1811; Leipzig, Nov. 25, 1886. Writer, editor, teacher. First director of the Leipzig Conservatory of Music, Leipzig, Ger.



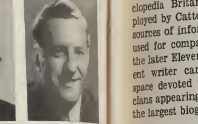
Louisiane Bédou—H. Fischer, Nov. 25, 1811; Paris, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory. First woman to be admitted to Paris Conservatory.



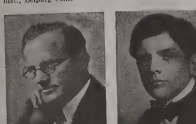
Antonio Bruni—H. Fischer, Nov. 25, 1811; Paris, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



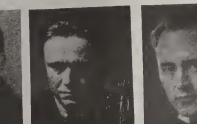
Frank Bridge—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



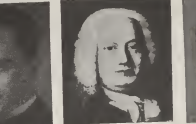
Hans von Bülow—H. Fischer, Nov. 25, 1811; Hamburg, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Clara Butt—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



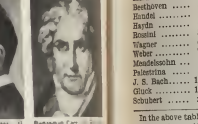
Theodor Burn—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Joseph Burck—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Noble Cain—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Fernando Colla—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Julius Cerrillo—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



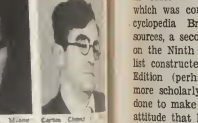
Robert Casadesu—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Bruno Castagna—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Maria Cechelinschi—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Emmanuel Chabrier—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Jan Chianusso—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



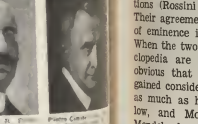
Ernest Florentin Friedland—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Samuel Chelinschi—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



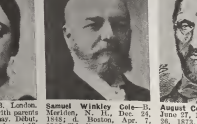
Winifred Christie—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Frank H. Church—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Walter W. Cobbett—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



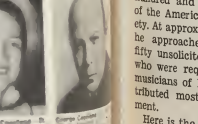
Harriet Cohen—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Samuel Winkley Cole—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



August Conrad—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.



Will Maria Cook—H. Fischer, Nov. 25, 1811; London, Nov. 25, 1886. First woman to be admitted to Paris Conservatory. Studied at Paris Conservatory. First woman to be admitted to Paris Conservatory.

The Champions

(Continued from Page 435)

Wagner 337, Weber 362, Mendelssohn 404, Paganini 471, J. S. Bach 475, and Gluck 485. An additional half dozen or so completed the list of musicians.

"As the Ninth Edition of the Encyclopaedia Britannica had been completed by Cattell as one of his chief sources of information and could be used for comparative purposes with the later Eleventh Edition, the present writer carefully measured the space devoted to each of the musicians appearing in it (i.e., those with the largest biographies). He presents

of the public demand for the really great masters and of its appreciation of the relative importance of their accomplishments. The thought of ranking Monteverdi and Gershwin ahead of Chopin, Schumann, Tchaikowsky, Elgar and Verdi, seems that of "half-baked" and lamentably inexperienced minds and does not, in our opinion, represent the appraisal of the most widely informed musical public in radio conscious America.

A far safer and more representative criterion would be that of obtaining from ten or twenty representative publishers of the world's list of their reprintings of the masterpieces. If this were to be done we think that the list might run something like this:

1. Beethoven
2. Bach
3. Wagner
4. Mozart
5. Chopin
6. Schubert
7. Verdi
8. Handel
9. Liszt
10. Rossini
11. Schumann
12. Brahms
13. Tchaikowsky
14. Mendelssohn
15. Gounod
16. Weber
17. Puccini
18. Debussy

World Artists on the Classic Guitar

(Continued from Page 497)

tone is harsh. Do not overdo the tremolo of four string chords on the tenor banjo or plectrum guitar, as the result is anything but musically satisfying. It is far better to use the so-called "Duo Style" and sustain the top or melody note with the tremolo and playing the accompanying chords staccato.

We now come to another important matter, much neglected by some players; this is the plectrum and its use. The plectrum is a small, thin, flat, triangular piece of wood, usually made of boxwood, which is used to strike the strings of the guitar. It is used to produce a sharp, clear sound, and is essential for playing fast, intricate passages. The plectrum is held in the right hand, and is used to strike the strings of the guitar. It is used to produce a sharp, clear sound, and is essential for playing fast, intricate passages.

For quite a few years I tried hard to build up a class of piano pupils but found it rather difficult. There were two very good reasons: 1. I was surrounded by cities to which access is easy, and the few people who lived in town thought of me as a teacher with lots of privilege or for the most part, they thought of me as a teacher who was not interested in their progress. I was stuck to my ideas and plans and now that I have a good idea of what I would like to do I have found a group similar to other teachers who have had the same problem. First, I will tell you the idea that made me a part of a child's education. I keep a scrapbook of articles by authors on this subject. Second, rhythm band lessons are included in the piano lesson fee. If a child has a piano, I have formed a group similar to other teachers who have had the same problem. Third, a small party is given at the beginning of the season, one at Christmas and one at Easter. Games are played, among them one in which the child plays an original melody. The manuscript is numbered then handed to the teacher at the piano who harmonizes it and plays it. The children then take the place and no one except the one who numbered it knows who it was. This is a question of whether the prize was fairly won.

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place, even the simpler duties must be men-
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obtain high averages for the year. Each time
a child plays in public—in school, at parties,
or in the home—I give a small reward extra
credits. Just prior to the concert an examina-
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credits as auditors, or examiners. I have
no part in these examinations and the children
have never felt that a decision has been unfair.
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a discredited plan. Teacher and parent prob-
lems are gone into and a program prepared;
much mother-faking part according to her
ability. Mothers taking a musical education
program paper on some subject. This has
brought about a clearer understanding between
teacher and pupil and more sympathy between
parent and child.

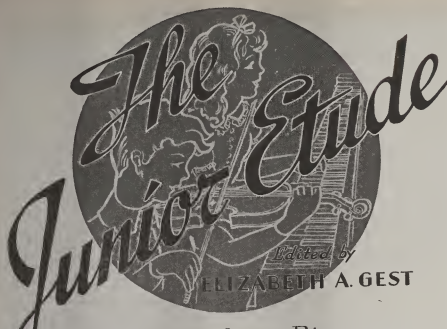
Fourth: Above all, no matter how poorly
prepared a lesson, no matter how annoyed I get
over with such results, I never allow a child
to leave my studio without a smile and a
promise to give a better lesson next time.
For all my old pupils and my old pupils,
but getting new pupils all the time, many of
them are those "just as good as dead" teachers.

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JULY, 1940

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Henry's Marching Diagram

By Daisy Lee

"Why are you in such a hurry to get down town?" Ralph asked. "The parade doesn't start until ten o'clock, and we could have taken a later bus."

"Because I want to get there early so I can study my band diagram before the parade comes by," explained Henry.

"What diagram are you talking about?" Ralph wanted to know.

"This one that my piano teacher wrote out for me," replied Henry as he handed the outline to Ralph.

"It shows which instruments usually come in each row of the marching band. And," he added, "since some of the instruments are rather strange to me I brought an instrument catalog along so I could look them up before the parade starts."

Eight row—Flutes Piccolos
Seventh row Clarinets
Sixth row Saxophones
Fifth row Cornets
Fourth row Drums
Third row Horns
Second row Sousaphones and Baritone
First row Trombones
Drum Major

"I can understand why the trombones are placed in the front row so that they would have lots of room for those long slides; but I wonder why they put the drums in the middle of the band?" mused Ralph. "You'd think they'd be at the back."

"I guess that's so the whole band can hear them clearly, and keep together better while playing," answered Henry.

"Do you suppose that all of the bands will march in this same formation?" Ralph asked.

"No, they probably will not," replied Henry, "because there will be different numbers of players in the various bands, and that would somewhat change the row arrangements. But, on the whole I think they will follow the diagram plan."

"Well, I'm certainly glad your teacher gave you that outline!" declared Ralph after the parade was over. "I've always enjoyed listening to bands, but knowing a little about their marching formation makes watching them twice as much fun!"

???Ask Another???

The Opera

1. What is an opera?
2. What is a libretto?
3. What is an aria?
4. Name an opera in which a swan appears.
5. Who is its composer?
6. Name an opera in which the Biblical character, Samson, appears.

7. Who was the composer of this opera?
8. Which opera opens with a scene supposed to take place under water?
9. In which opera is the story laid in Egypt?
10. Who wrote the opera "Faust"?

(Answers on next page)



BEETHOVEN PLAYING FOR MOZART

The Piano's Ancestors

By Katherine Meadows

"I wish we did not have this old piano," whimpered Jeanie, to herself. "I wish we had a nice new one," she added, just as her mother entered the room.

"So do I, dear, but you know we cannot afford a new piano. Besides, this one is still very good indeed. Lots better than the one I had to practice on," said her mother.

"But it is so old," objected Jeanie. "Yes, but not so old as it might be, you know," added her mother. "Suppose you had to practice on a harpsichord!"

"What's that?" asked Jeanie. "That was the instrument the people used before pianos came on the scene. They were a good deal like pianos. Your great, great, great, great grandmother played on one," Mrs. Ellis explained. "You see, she lived about two hundred years ago and that was when harpsichords were in general use and popular."

"But if they were popular and good why did anyone bother to invent a piano?" asked Jeanie. "People liked it because it was the best instrument they knew of. Just imagine how those people would thrill if they could hear a performance on a beautiful grand piano of today."

"Well, what were harpsichords like?" asked Jeanie.

"That's a big question, honey. Sit down here and let's begin at the beginning of the piano's ancestry. So Jeanie made herself comfortable in the easy chair as her mother told her lots of interesting things.

"There is an old, old legend," she began, "about an Egyptian who walked along a river bank and picked up a tortoise shell. The tortoise had died in the sun and its shell made a pleasant sound when the Egyptian stumbled over it, and from this the man conceived the idea of the lyre, a very early instrument, on which strings were stretched. Then after



A square piano made in 1780

a number of years, came the idea of the harp, on which many strings were stretched. The Greeks used lots of lyres and harps. Then in the sixth century, B.C., a Greek named Pythagoras invented an instrument on which he stretched one string over a hollow box. And many, many instruments came from that invention—the psaltery, dulcimer, lute, and guitar."

"How interesting," exclaimed Jeanie. "Go on. Tell me some more."

"Well, the next important step was when some one combined the strings and the hollow sounding box with this and this became what we call the keyboard. In the fifteenth century the clavichord was in use. That was small and could be carried around and set on a table, as they had not thought of putting legs on it yet. And it had only about twenty keys."

"Our pianos have eighty-eight," Jeanie announced, "because I counted them once and remember."

"And how did they sound?" she asked. "I believe they had a small, tinny sound, not very sustained. Then it was the harpsichord, which was a little better. And, oh yes, I forgot to say that legs were added to the clavichord."

(Continued on next page)

Wagner: Friend of Animals

By Nellie G. Allred

"Pussy, Pussy, what have they done to you?" cried Richard Wagner one day, as he came upon a cat that some one had rudely kicked and left lying helpless by the side of the country road. He picked up the injured animal, stroked its fur, and hastened towards home, carrying it in his arms.

"Minna, Minna," he called as he approached the house. "Come and see what I have found!"

Minna, her black skirt swishing, came bustling out to meet him. "You poor, poor dear," she exclaimed, also stroking the kitten's fur. "How could anyone be so cruel!"

And together, Wagner and his wife named the cat back to health, and kept it for their own.

On another occasion, Wagner was overcome with grief at the treatment the landlord gave his dog. The poor dog lay in its dirty kennel, day and night, on the chain, unloved, uncared for, and unloved. Wagner could not sleep at night for thinking of the poor beast. He wrote note after note to the landlord, explaining that a dog was not a block of wood, but a creature with feeling, needing love and companionship.

But the owner would neither part with the dog nor give it better treatment. The quarrel at length came to such a point that Wagner was asked

to leave his lodging. But, before he left, he loosened the beast from its chain, took it up stairs to his room, fed it, gave it a bath. But the dog, who had never before been washed or combed, turned on Wagner and bit his thumb! The wound became infected, and for a long time the master had to abandon his work.



A Musical Kitten

Wagner himself owned a great black dog named Huss, who was his constant companion. The great master would sit for hours, stroking the dog's shaggy back and head, while he thought of ideas for his operas.

Of course we all remember Wagner for the great operas he gave to the world—"Die Meistersinger," "Tannhäuser," "Parsifal," and "The Ring." Let us also remember that he was a friend of animals—that he was never too busy to be kind to any animal that might pass his way.

Foster Anniversary

By Aletha M. Booner

Foster was born in Pennsylvania, on July 4th, 1826.

S—ongs of great charm and appeal were written by him. T—wo of the most popular feature a southern river and a southern State.

E—P. Christy, a minstrel singer, introduced many of Foster's songs to the public.

R—evered now throughout the world, he died in poverty and neglect, on January 13, 1864.

Union of Toledo, Ohio, in costume playlet, "Russett and Gretel."

Answers to Ask Another
1. A drama set to music, employing solo choruses and other vocal combinations, with full orchestra; produced with action, scenery and costumes.

2. The words of the opera.
3. A solo passage occurring in the opera, usually rather long and important and giving some opportunity for vocal display.

4. "Lohengrin."
5. Wagner. 6. "Samson and Delilah."
7. Saint-Saëns. 8. "Das Rheingold," by Wagner. 9. "Aida," by Verdi. 10. Gounod.

Magic Music

By Frances Gorman Risser

You can work magic, if you wish, at any time of day; take out your music with a smile, and just begin to PLAY. For even if the instrument is worthy of a KING, it takes a warm and human touch to make it talk and SING. Wood can not speak; strings are so mute, no stories can they TELL, unless your finger's magic touch will break the silent SPELL.

As usual, the JUNIOR ETUDE Contests will be discontinued during July and August. The next contest will appear in the September issue.

THE PIANO'S ANCESTORS

(Continued)

chord years before this, and the harpsichord even had pedals and was a very handsome looking instrument. Then the virginals and spinets were used for a while too, but they were small and soon the harpsichord became the favorite."

"Two keyboards must have been hard to manage," said Jeanie, "because one is too much for me."

"Oh no, it isn't, Jeanie; your playing is coming along nicely."

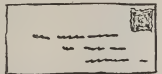
"Well, any way, go on, mother." "Let me see; where was I? Oh yes, then came a man in Italy, named Christofori, and he took the best features of the clavichord and the harpsichord, and as he was of an inventive mind, he worked out certain theories that resulted in the instrument he called pianoforte, meaning that he had invented a way in which his instrument could play both loud and soft on the same keyboard, and that was early in the eighteenth

century; 1709, I think it was," said Jeanie; "I think I'll put it in my scrap book."

"Pianos have been improved since then, too, you know. Their tone has been improved, and their shape has been changed several times, from square to upright, and grand, and now they seem to be going back to the small upright shapes again. But the tone of the piano today is lovely. It is sustained and velvety, and brilliant and delicate, all in one instrument," concluded Mrs. Ellis.

"I guess I'll appreciate our old instrument more now, mother. It may be we do not need a new one after all, because I think ours does have a lovely tone. And I guess I'll keep it dusted and take all that torn music off the top, and keep the keys clean, too."

"Certainly would," agreed Mrs. Ellis. "It deserves good treatment."



Jelly Bean Game

By Ethel R. Page

On small squares of paper or card write a variety of musical signs, terms, notes, and so on. Paste each square, right side up, with a pin to a jelly bean. Place on a platter or tray, still right side up. The first player closes his eyes and draws a pin. If he can give the definition of the term he draws, he wins the jelly bean; if not able to do so he returns it to platter, and next player takes his turn. The player with the most jelly beans at end of game is the winner.

From your friends,
JUNIOR MUSIC LECTURE CLUB,
Missouri

DEAR JUNIOR ETUDE:
I am eleven years old; have taken violin lessons for five years, play in seven positions, and have been trained in orchestra work. The other day I tried to write a poem for school paper of which I am "Music Editor" and I am sending it to you. Hope you like it.
From your friend,
EDWARD KORSIK (Age 11),
Illinois

Letters have been received from the following, which space does not permit me to name: Barbara Hieckler; Catherine Schaefer; Dorothy Calkins; Allan Rosenberg; Gladys Bomer; Edna Jean Bomer; Edna Kiser; Anna Kiser; Laura Frase; Betty Thornton; Lila Jensen.



JUNIOR MUSIC CLUB
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1890

